

What the world needs now is gloves  
And fortunately, this is the time for it...  
gay and lesbian softball season to begin.  
page 22

Adam and evil  
Novato rejects hate after  
second Colton beating.  
page 13



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A Ton of Fun comes to SF  
to benefit the Ark of Refuge.  
see Arts section



# BAY AREA REPORTER

Vol. 29 • No. 8 • 25 February 1999

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## 'Working Boys' depicts lives of Polk Street hustlers

by Shan Schwartz



Sleep, work, sleep, work: These guys aren't problems, they're part of the community.

The lives of young male hustlers on Polk Street are on display in a unique photo exhibit coordinated by the Stop AIDS Project and designed to give the young men a voice in the Polk neighborhood.

The display opens today, Thursday, February 25, at the Stop AIDS Project Polk Street office, 1475 Polk #5 (at California). A free public reception from 5 to 7 p.m. will serve as the exhibit's grand opening.

Marcel Miranda, Polk neighborhood organizer for Stop AIDS, told the *Bay Area Reporter* that he thought of the photography project as a way for him and for all of the Polk neighborhood to better understand the lives of the young men who exchange sex for money.

The idea came after Miranda talked last summer with neighborhood merchants and residents about HIV prevention and problems faced in the Polk. It soon became evident that hustling was a significant concern.

"Everyone talked about the homeless and the hustlers, but they talked about the hustlers in the same way they'd talk about the weather," Miranda said. "The hustlers didn't seem to have any sort of voice, so I wanted to hear from them what their lives were like."

As a freelance photographer, Miranda thought photographs would be a great way for the hustlers to communicate. He handed out 30 disposable cameras to the young men he met around Polk Street. There were no rules; Miranda simply asked them to take pictures of their lives. As incentives for returning the cameras, Stop AIDS Project gave the men new backpacks filled with condoms, lube, and toiletries. (The backpacks were donated by the Michael Bruno store at 2267 Market Street.) The men also received a set of the photographs that they took.

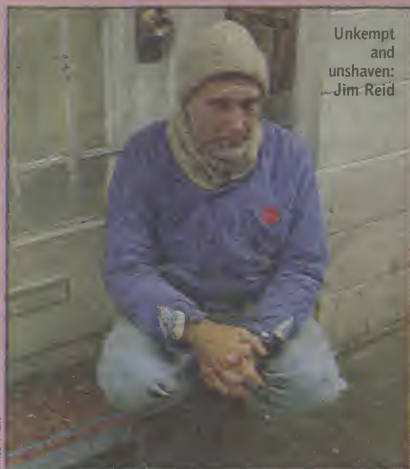
More than 200 photographs were taken over several months by the young men, most of them in their early 20s. About 20 images were selected and enlarged for the public display.

Some of the pictures are still-life images of relevant objects in the hustlers' lives, like pay phones, police cars, or street signs. The more powerful pictures include a young

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## Gay mayoral candidate Jim Reid takes to the streets

by Cynthia Laird



Unkempt and unshaven: Jim Reid

A gay self-employed general contractor running for San Francisco mayor spent several cold nights at two local shelters this month, to better understand services provided—or not provided—to the city's homeless population. Jim Reid said he learned from the experience and hopes it will propel his candidacy, which has so far lagged behind both the Mayor Willie Brown (who has yet to formally announce) and the other declared candidate, former political consultant Clint Reilly.

Reid is running on a platform that emphasizes the Brown administration's inability to deal with two problems city voters feel are top priorities: the homeless and Muni. Last year he ran unsuccessfully for supervisor on a campaign that focused on Muni. This year, he's still running on that platform, but has also taken the time to study the homeless issue so that he could offer potential voters concrete solutions.

Reid exudes confidence in his campaign, although he admits it lacks something that is critical to winning a citywide race: money. Reid, who filed papers for mayor a couple of months ago, plans to formally announce his candidacy this Tuesday, March 2 at noon outside of what he hopes will be his new office, City Hall.

### Understand the problem

"For the last three months I've been saying that if Mayor Brown had to be homeless, he'd come up with a solution," Reid told the *Bay Area Reporter* in an interview Friday, February 19. Finally, he decided to take his

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March 20 - 21

# Gay man looks bad in Chanel suit

by Dennis Conkin

A gay man who manages San Francisco's exclusive Chanel boutique in Union Square is the subject of a sexual orientation and gender bias lawsuit filed in United States District Court by four former female Chanel sales associates. The women claim that they were forced to quit their jobs at the boutique because of the way Chanel manager Michael Moser treated employees who weren't gay men.

The lawsuit, filed by the Law Offices of Arnold Laub February 8, alleges that Moser forced the women out after he was hired in February 1997 because he wanted to staff the store with gay men.

"What's the old adage? Absolute power corrupts absolutely," Laub said.

Laub said that discrimination in the workplace on the basis of sexual orientation and gender is illegal, whether such bias is against lesbians and gays, or heterosexuals. The causes of action in the federal District Court claim are "particularly egregious," he told the *Bay Area Reporter*.

An attorney for Chanel has said in press reports that the company investigated the claims and that they have no merit.

"They are either asleep at the wheel or ignoring it for their own reasons," Laub countered. In addition to the four named defendants, Laub said that 17 workers—most of them women—left the store after Moser took over. All were replaced by gay men.

According to the lawsuit, Moser restricted the ability of female sales associates to sell merchandise throughout the store to their customers by requiring them to remain in their departments, but allowed male employees to move with customers throughout the store as they shopped in other departments, and make lucrative commissions on such sales.

Women working at the store were required to report to work precisely on time and work with-



Chanel's Union Square boutique.

out breaks in violation of state labor laws but male associates often reported to work late or left early without being disciplined, the lawsuit alleges.

According to Laub, Moser verbally abused Chanel employees, created a work-place atmosphere of fear and intimidation, and often made "obscene and profane comments" at work.

The lawsuit alleges that Moser also asked former sales associate Gitty Ghobadian unwelcome questions about her sexual activities and threatened that he could terminate her any time.

Ghobadian, a top sales associate, charges in the legal action that she was forced out of her job just weeks before her 10-year anniversary as a Chanel employee, when she would have been eligible for a higher retirement benefit.

## Basic blackball

Laub charges that the women have also been "blackballed" in the fashion and couture industry as a result of their employment difficulties at Chanel.

Former sales associate Micky McGuire charged in the lawsuit that Moser illegally discussed

"personal and private" information about her with a prospective employer—which resulted in her being turned down for employment.

Laub's office has a long history of defending lesbian and gay victims of sexual orientation job bias, and the attorney told the *B.A.R.* that the issue in this lawsuit is Moser's alleged actions and not his sexual orientation.

"We're looking at an individual who lost sight of how his particular skills should be utilized," Laub said.

The lawsuit claims that Chanel knew about the conduct and that by doing nothing, the corporation "condoned, ratified, and participated" in the discrimination.

Laub said the plaintiffs have all suffered losses in earnings, employment benefits, job opportunities, in addition to "extreme pain and mental anguish."

Chanel's dismissal of the claims notwithstanding, Laub said that the suit will seek in excess of a million dollars in damages on behalf of the former employees.

"Many millions are on the table," he said. ▼

# CCP looking for queer construction workers (but then again, who isn't?)

by Cynthia Laird

With construction of San Francisco's Lesbian, Gay, Bisexual, Transgender (LGBT) Community Center Project (CCP) slated to start in September, the CCP's board of directors has put out the call and is actively looking for LGBT people who want to be part of the construction crew. That makes it a first, board members said.

"Never before has a construction job in San Francisco actively sought out LGBT people to complete the project," said Brenda Barnette, CCP president. "But because the Community Center Project is being built for LGBT people, and being built with substantial investment from community members, we take pride in producing jobs for our LGBT people."

She said the board has already hired an architecture firm in

which a principal partner is lesbian, a team of two construction firms in which one managing partner is lesbian, a property developer who is gay, and several lesbian and gay building design consultants.

Board member Dana Van Gorder said the CCP's outreach to community members is threefold. "First, we want to include LGBT people who are members of the construction unions for the jobs. Second, we will set aside construction jobs for low income LGBT people who would like to explore work in the construction trades. And, third, we want to contract with more LGBT companies who can be subcontractors and suppliers for the construction project," Van Gorder said.

He added the board is aware of the fact that not everyone may want to be out at work. "Our LGBT hiring program will be sensitive to the fact that not every-

body will want to be completely open on this job. We will protect the privacy of those who want privacy. But we can't help but look forward to assembling a construction crew with gay and straight workers working side by side, and to opening up the construction trades to the presence of out LGBT people," Van Gorder added.

Barnette said the CCP's goal is part of a larger effort to help stimulate economic development in the LGBT community. ▼

**LGBT union members and skilled workers, as well as LGBT companies interested in contract opportunities can call Fine Line Construction at (510) 524-1444. LGBT people who have never worked in construction, particularly those who are low income, are encouraged to call Van Gorder at (415) 554-2599.**



# HIVers sue UCSF doc

by Dennis Conkin

Lawyers are selecting a jury to hear a Superior Court HIV discrimination and medical malpractice lawsuit filed after a University of California San Francisco (UCSF) surgeon refused to operate on an HIV-positive gay man.

The lawsuit was filed under provisions of the federal Americans With Disabilities Act and the California Unruh Civil Rights Act, according to plaintiff Steve Iacovino's attorney Gary Cloutier.

Iacovino's physicians referred him to UCSF's orthopedic department in 1997 for treatment of avascular necrosis of the head of his humerus, the ball portion of his shoulder. The condition is an irreversible condition that causes blood loss and subsequent bone death.

Iacovino was unable to use his arms and hands to dress himself, shave, carry groceries, open cans, or perform other activities of daily living – and was heavily sedated with morphine because of the excruciating condition.

In June 1997, after Iacovino disclosed his HIV status to UCSF orthopedist Dr. Franklin Hoaglund, the surgeon refused to operate.

Hoaglund cite an alleged severe risk of after-surgery infection because Iacovino's medical chart noted a T-cell count of 217, but Cloutier said there was no legitimate medical reason for the refusal.

"Basically, T-cells are not a major factor in determining whether someone will develop post-operative infection," he told the *Bay Area Reporter*.

Cloutier also said there is "no credible scientific evidence" that a patient's underlying HIV condition causes greater risk of post-operative infection.

"Healthcare providers can't deny treatment to someone solely on the basis of HIV without violating the American's With Disabilities Act," Cloutier said. "It's discriminatory."

## 'Hope for a cure'

According to Cloutier, Iacovino said in 1997 that he wanted the surgery despite any alleged risk because he wanted "a semblance

of a life," but Hoaglund said he couldn't perform one and urged the plaintiff to "hope for a cure" for his HIV condition.

Four months after Hoaglund's refusal to operate, Iacovino successfully underwent shoulder replacement surgery for both shoulders in Honolulu, Hawaii.

Three international medical experts, including New York Hospital's Dr. Michael Giordano, an infectious disease/HIV specialist and Cornell University professor who is a former physician to the late President Richard Nixon, are expected to testify for Iacovino and impeach Hoaglund's basis for refusal of care.

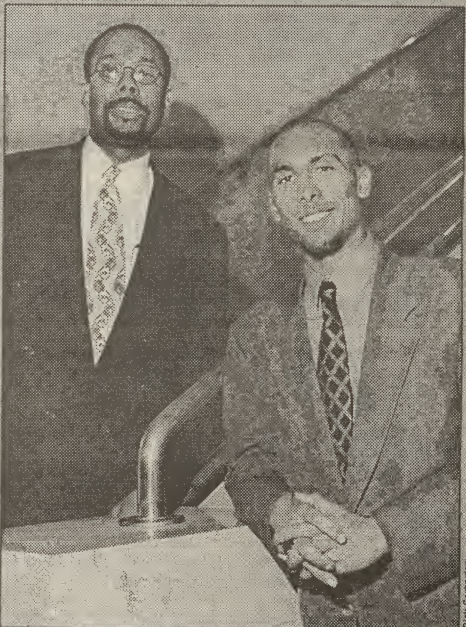
In addition to the HIV discrimination claim, the lawsuit also alleges Hoaglund committed medical malpractice by failing to follow the appropriate standard of care in treating Iacovino.

According to a 1998 ruling by the United States Supreme Court, the ADA protects all HIV-positive individuals – with or without symptoms. The ruling said that lower courts should not "defer to individual decisions" of healthcare concerning treatment of people with HIV, but instead carefully "assess the objective reasonableness of healthcare professionals."

Iacovino once told the *B.A.R.* that the pain of his condition coupled with Hoaglund's refusal of the surgery because of his HIV status made him "feel like a leper."

"When I was denied the surgery, I was so upset I was going to kill myself." ▼

## New LGADDA leaders



George J. Smith III, left, and Eddie Dobbins Jr. are the recently elected co-chairs of Lesbians and Gays of African Descent for Democratic Action. Dobbins said the group is focusing on "building community, embracing ourselves, and breaking down barriers" this year, as well as building a stronger membership base. The group's next meeting is March 18; for more information, call (415) 749-1202 or e-mail LGADDA@PacBell.net.

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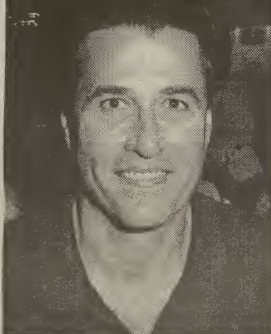
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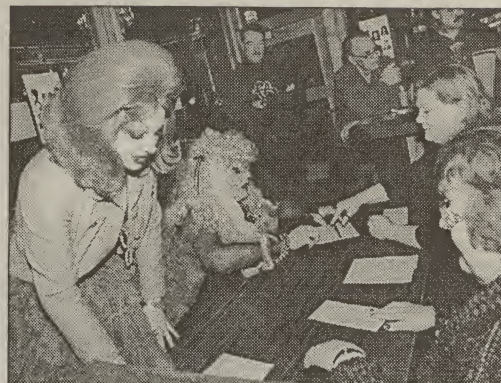
# Imperialists rule SF

by Mark Norby

The Imperial Court of San Francisco will collectively sink their teeth into José Sarria, Empress I — "The Widow Norton" — this Friday, February 26 as the court celebrates the 33-year-old international imperial system. The José Honors Dinner and Awards Ceremony will begin at 6:30 p.m. in the Redwood Room of the Holiday Inn Golden Gateway, located at 1500 Van Ness Avenue in San Francisco. The evening will sparkle as Sarria and other members of the imperial court community — also known by the abbreviated "impourtunity" — trade barbs and accolades and usher in a weekend of rhinestone-studded decadence and garish gallantry.

Saturday the court will hold the Portland Party at the 1100 Club on Polk Street from 10 a.m. to 1 p.m. Bloody Marys will be on special and the tomato juice and spices are, as always, optional. Coronation Protocol will also be held Saturday from 11 a.m. to 2 p.m. in the hospitality suite of the Holiday Inn Golden Gateway. Strict standards of conduct and decorum are expected, and gum chewing absolutely will not be tolerated.

Coronation Ball 1999 will be held at the Giftcenter Pavilion, 888 Brannan Street, (not at the Giraffe Video Lounge, as reported in last week's B.A.R.) Saturday evening.



Vivian de Gooch and Gilda Lily cast their votes for Empress and Emperor on February 20.

Doors open at 5 p.m. and the ball begins at 6. Tickets to the ball cost between \$25 and \$60 and are available at Marlena's, 488 Hayes Street. Discounts are available to those who present their queen cards.

Sunday begins with princely peacockery as the pilgrimage to Emperor Norton's gravesite departs for Colma. The buses leave the Holiday Inn Golden Gateway at 8 a.m.; Marlena's at 8:15 a.m.; and Daddy's in the Castro at 8:30 a.m. Following the "mourning tour" the court will hold the Victory Brunch in the Gold Rush Room at the Holiday Inn Golden Gateway at 11:30 a.m. Tickets are

\$20 in advance, available at Marlena's, or \$22 at the door. A liquid-only brunch is available for those watching their waistslines.

The Castro Victory Walk with the new monarchs starts at 3 p.m. at Daddy's in the Castro. Land mine detection devices will sweep through the Castro prior to the Victory Walk, ensuring a safe and pleasant imperial procession. The day concludes with the Alaska Party, a benefit for the new monarchs to be held at Marlena's starting at 4 p.m. Anyone left standing by bar closing will be drawn, quartered, and fed to the vicious alligators swimming in the moat. ▼

## Pride '99 'Community Partners' sought

by Cynthia Laird

The San Francisco Lesbian, Gay, Bisexual, Transgender Pride Celebration Committee, Inc. has announced that this year the organization plans to share the beverage operation and festival gate donations with non-profit "community partners." The proceeds could be as much as \$60,000, said Executive Director Teddy Witherington.

"This is part of the continuing realignment of priorities which started earlier this year with the abolition of parade contingent fees for small nonprofits," said Witherington. He added that 15 beverage partners are being sought, in addition to a similar number of donation partners to share the income.

Last year, total beverage receipts were reported at \$161,238. Based on that figure and a 25 percent share of the net proceeds (after expenses), the beverage partners this year can expect to share around \$26,000 in revenue. Gate donations at last year's pride festivities leapt to approximately \$68,000, and 50 percent of that was distributed to community groups. The pride committee is hoping that this year, the total will be even higher. A gate donation of \$2 per person will be requested, but no one will be turned away, Witherington said.

"We all understand the struggle of nonprofits to raise funds in order to provide continuing services to the community throughout the year," said board President Calvin Gipson.

Witherington said the move to include beverage receipts this year is reflective of the "Proud Heritage, Powerful Future" theme, since many groups will be able to use the anticipated income to further their work into the new millennium.

Community Partners, as the groups are called, must be 501(c)3 organizations and should contact the pride office for details of the program and an application form; the deadline for returning completed forms is Thursday, March 18. Witherington said that while

the committee will try to include all eligible organizations, there will be a lottery if the program is over-subscribed. ▼

For more information, call the pride office at (415) 864-3733.

## Leather shoo: Russian Center rejects Drummer

by Dennis Conkin

A leather community hallmark may have to find another place to hold its finals this September, after the San Francisco Russian Center summarily gave the International Mr. Drummer the boot — and returned a \$500 deposit — last month.

The deposit was returned to Robert Davolt, editor and publisher of *Drummer* magazine with a terse two-sentence statement by Mira Troyan, manager of the 2450 Sutter Street site.

"We are returning your check of \$500. Unfortunately, we are unable to accommodate you," Troyan told Davolt.

The contest was held at the site last September, but Troyan said at that time the group would not be invited back because a Russian Center board member was "appalled at all the leather" and displays of same-sex affection.

After not hearing from Troyan about a promised written statement from the board, Davolt said he assumed the board had thought better of their objections and that there were no obstacles to renting the center.

The annual contest draws contestants from all over the world, and last year received a mayoral

proclamation, presented by Supervisor Mark Leno, in honor of its long history.

Jake Lloyd Staley, attorney for Desmond Inc., the corporation that publishes *Drummer* magazine, said that the Russian Center has been the site of other gay functions such as the Red Party, and called the refusal to rent "actionable."

"I have a lot of difficulty in understanding why here, why now, why this particular event," Staley said. "I'm bewildered."

The Russian Center did not return an inquiry about the issue by press time.

"The Russian Center has been the site of many gay events, usually scheduled later in the day when the members may not have had to see a pair of chaps, a man in a dress, or two men kissing," Davolt said in a letter to Leno about the situation. "I could quietly seek another venue, but this sort of bigotry makes me angry and simply cannot go unchallenged."

While the contest is sorting out the situation, including possible legal action against the center, it is also seeking a site large enough to accommodate some 600 attendees expected for this year's 25th anniversary International Mr. Drummer's finals contest. ▼



## COMMUNITY NEWS

# Cops seek clues to grisly killing of SJ bi man

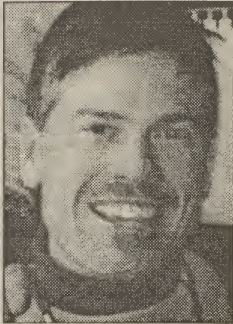
by Mark Norby

In the early morning hours of January 11, a man's lifeless body was found about a half mile off a frontage road along Interstate 80 in Vacaville, dead from what appears to be blunt trauma after suspected torture and foul play. The body was found one day after a missing person report on the man was filed with police, and circumstances surrounding the death have led investigators to speculate that the man may have been victim to a gay hate crime.

Now authorities are hoping some members of San Francisco's gay community can help them piece together the puzzle of Eric Keller's life and last days.

Keller, a 41-year-old vice president of marketing at Silicon Graphics, Inc., left his home in San Jose January 9, telling friends and work colleagues he would be gone for the day to take in an afternoon of skiing near Lake Tahoe. He didn't return that evening, and a friend who lives in Keller's apartment complex filed the missing person report the following morning. Friends and relatives had no information about Keller's ski trip, only that he left town alone and had intended to return the same evening.

Later that day the California Highway Patrol found Keller's car



Eric Keller

near Interstate 80 in Vacaville, parked on the shoulder of the frontage road. The car's doors were locked, there was no one around, and there was no evidence of apparent car trouble or distress. The next morning, January 11, a police helicopter searching the area spotted Keller's body in a grassy field a half mile from the vehicle.

"The body was lying face-up on the cold ground under an oak tree, naked from the waist down, and appeared to have been trampled," San Francisco District Attorney Investigator Ron Huberman told the *Bay Area Reporter*. "The body was found lying there but there were no obvious clues as

to why he may have been killed."

Upon further searching of the area investigators found the rest of Keller's clothes, neatly folded and stacked — shoes, socks, jeans, underwear — on top of a bail of hay, approximately 200 feet from where his body was discovered in the field. The body had several lacerations, one to the back of the head, one across his chin, and also across his hands. Keller's rib cage was crushed and the coroner's report states that death occurred from internal bleeding after broken ribs punctured both lungs. The coroner's office also discovered 1.1 milligrams of MDMA, commonly sold as the party drug ecstasy, in Keller's system.

"If the victim was led or was leading someone into a sexual situation, it's very strange that it would happen outdoors in the cold of the night. When Keller's body was found, the temperature was 28 degrees. And it doesn't make sense that the victim's body was found 200 feet away from where most of his clothes were found. We can only speculate at this point, but it seems like he may have removed his clothes for a sexual encounter, folded them and then was led further away or was running from someone, fell or was knocked to the ground and was killed, was violently stomped to death, by an attacker," Huberman said.

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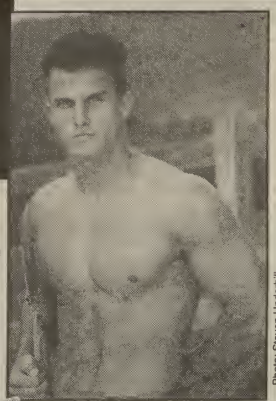


Photo: Steven Underhill

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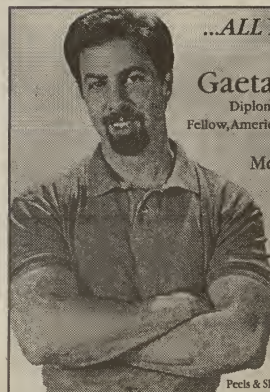
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## OPEN FORUM

## Go on, Miss Winky!

Some smart and brave people have battled for a very long time to make a dent in the religious right's force field, only to find the battle more difficult than they imagined. Despite recurring televangelist scandals about money or sex or money and sex; despite occasional hopeful signs that the government might seriously scrutinize the tax-free status of clearly political organizations; and despite ample evidence that average American and conservative leaders are fundamentally at odds, nothing seemed to stop the onslaught of social oppression forced upon us under the name of "family values."

Who knew the thing that could pierce that seemingly indestructible wall would be a children's TV show character that some families value very much?

A couple of weeks ago, after the media was forced to quit focusing on the impeachment trial, commentators cast their eyes about for the next Big Thing. And what they settled upon, for some reason, was the possible homosexuality of a Teletubby. Or, more accurately, on the odd fact that one of Jerry Falwell's many mouthpieces had squawked about the purple character (who is named "Tinky Winky," in case you've been in hibernation or an extremely remote jungle) on the grounds that the creature might be gay.

After the Associated Press reported that a "Parent Alert" on Tinky Winky appeared in a magazine that Falwell supposedly edits and publishes — apparently in the spare hours he has free, when he's not taking money from gullible people who just want to please God and doling that money back out to politicians who just want to be God — things began to unravel for the so-called Reverend Falwell.

First he attempted to defend the piece, then said he shouldn't be held too accountable for it because he hadn't written the words himself, then accused the media of being too intrusive and making something out of nothing.

The wonderful thing is that the whole essence of the story is about making something from nothing, and now everyone knows it. It's become perfectly obvious that

Falwell's whole magazine/TV empire is there to support his *real* business, which is selling nothing as something under the name of that old time religion. To say what he does is an art or science would insult real artists and scientists, but certainly what he does is a craft, and one he's learned all too well.

But all hucksters know they cannot survive without the appearance of trustworthiness — that's why they're called confidence men — and now that Falwell has admitted he doesn't know what cultural pronouncements are made in his name, Americans are losing their confidence in him. Thank you, Tinky Winky.

As the country began laughing at Falwell, the vicious piranhas who swim in the murky waters of the far right started circling. They have suggested that perhaps it is time for him to be removed as a conservative spokesperson, and now it's hard to find anyone who is willing to come to his defense. (The exception, wouldn't you know it, comes from the Met-

ropolitan Community Church's Reverend Mel White. White once acted as a Falwell mouthpiece himself, and even wrote Falwell "autobiographies" for mammon, during his shameful past as a self-loathing homosexual in the closet. Now he feels weirdly compelled to defend his onetime benefactor and to urge us in the gay community to be spiritual and forgiving. Quite right, too. We'll get right on that, as soon as we're finished making a nice home-cooked meal for Reggie White.)

It is sad that the story of an assumed sexual identity can have such staying power in the media (particularly when the character is missing genitals altogether), but Falwell knows that, contrary to what he says, it is a very big deal. Now the public knows he's out of the loop: he doesn't write, edit, publish, read, know, etc. He's a cross between the guy behind the curtain, pretending to be a wizard, and a lip-synching pop star. And in the battle for America's hearts and minds, a Tinky Winky will always beat a Milli Vanilli. ▼

## Editorial



## Tomorrow's black history is today's tragedy

by Derrick Harris

Black History Month always makes me reflect on the state of people like me — other black gay men. We are now rated the most likely group to become HIV-positive and that is not a state I think we should be in. Black History Month has given me a needed reminder to take action and make a difference in my community. And there is a need for action.

In 1996, for the first time in the epidemic, the number of new AIDS cases among African-Americans surpassed that of Caucasians. Because of advances in AIDS-related treatments, AIDS is no longer the leading cause of death among white Americans between the ages of 25-44. However, it is still the leading cause of death among African-Americans in the same age range.

In 1997, an estimated 18,903 African-American men in the United States were diagnosed with AIDS. Of these, men who have sex with men (MSM) accounted for 30 percent (5,749 cases). MSMs who also inject drugs accounted for another 5 percent (897 cases). National AIDS case rates per 100,000 population were 83.7 for African-Americans in contrast to 10.4 for Caucasians.

Because of the gravity of the situation, U.S. Representative Maxine Waters (D-Los Angeles), chair of the Congressional Black Caucus, asked Secretary of Health and Human Services Donna Shalala to declare HIV as a public health emergency in the African-American community. Waters said,

"This is a national crisis. We will not rest until it is understood as one, until it is considered as one and worked on as one."

Local statistics are equally as sobering. In one survey of black gay and bi men living in the Bay Area, more than 50 percent reported unprotected anal sex. This is considerably higher than high risk behavior among white gay men at the time of the survey. The survey also indicated that black gay men are more likely to be poor, to have sex in exchange for money, and to use injection drugs. Black gay men are also more likely to engage in unprotected sex despite understanding the risk of HIV transmission. Most notably, black gay men reported less social support for staying safe.

We don't feel support for staying safe. Why not? I think about the two different worlds that my black brothers and I are often forced to live in. In one world, we are gay first and black second. At times, we're not black at all, but invisible to the larger gay community or sexually objectified. In the other world, with our families, we are only black. Our sexuality remains below the water's surface. It is there. It may even be seen. But it is not discussed. So, am I black and gay or am I gay and black? The forced segregation of our dual identities often leaves us without a source of social support for staying safe.

I think about the lack of visible black gay role models when I was coming out. True there were the literary ones, Langston

Hughes and James Baldwin. But where were my tangible role models? Where were my brothers who were helping other brothers stay negative and stay safe?

HIV prevention efforts need to address our lives as black gay men. But more importantly, prevention must begin with black gay men talking to one another. How do we support each other? How do we love one another? How do we build a future beyond the epidemic? Finally, there is an opportunity for this important discussion to take place.

Today, Thursday, February 25, from 7 to 9 p.m., several community-based programs including the Stop AIDS Project, New Village and the Black Coalition on AIDS will be hosting "Brotherly Love," a community forum for black gay and bi men and their friends. Brotherly Love will be held at the Harvey Milk Civil Rights Academy located at 4235 19th Street, at Collingwood.

There are a lot of tough issues and tough questions that need to be addressed. Questions and issues that are too tough for one person to handle. But I'm not just one person. I am part of a community of black gay and bisexual men. The toughest question may be, "Who speaks for our community?" I do. Do you? ▼

Derrick Harris is an outreach volunteer and board member of the Stop AIDS Project.



## LETTERS

## What's your sign?

When I shop or dine in many of the businesses in the Castro, I find mediocre food, uninterested to bitchy service, and a lackluster selection of merchandise. I suggest that the owners of these businesses put as much energy into fixing these problems as they do in attacking the homeless. Maybe, just maybe they would find that their financial woes that we keep hearing about would improve.

There are thriving businesses in the Castro. They provide great food, outstanding service, and products that I want to buy. They also, for the most part, do not have the Spare Change signs in their windows. Interesting.

James A. Lance  
San Francisco

## A modest proposal

In the early days of the socialist revolution in San Francisco the cry "Eat the Rich" was commonplace and heard often. Now that the revolutionaries have taken power and sent their commissars to City Hall isn't it about time we take a novel approach to all this homelessness and number of excessive, people on our streets, especially the Castro District? I say change the slogan to "Eat the Poor."

When you consider that there are so few rich and generally they are older, who wants to eat a fat, old, capon even if they are wrapped in dough?

Older people are tough and stringy and with not much good meat and an excess of corpulent fat.

Young people, especially poor ones, are lean and tender and would make good eating if we were only to eat them. It would also help thin out the population and make it more manageable. If there is no hope for the dispossessed and homeless then why waste their time and our resources by allowing them to continue their miserable existence? The answer again, is "Eat the Poor."

Don't be put off by a little dirt and a scruffy appearance. Even pigs like to wallow in the mud up until the time of slaughter. Bacon and ham comes to you fresh and pink. Just think what it would be to have a Castro restaurant serve a nice, roast of 18-year-old. My solution may seem radical but it's no different than the politics I see going on in San Francisco. Give this new and novel idea a chance - it's an idea whose time has come. After a few bites, eating the poor will become more palatable.

Andrew Betancourt  
San Francisco

## Wasted resources

I am outraged that organizations, such as El Ambiente, Latino Encounters, and Hermanos de Luna y Sol, that are funded by public city funds to prevent the spread of HIV through prevention education, use these resources to promote the recent controversy at The Stud. Office staff was used from these organizations to organize the recent demonstration in front of The Stud.

I have attended some of their monthly meetings and found that the majority of the membership are illegal immigrants. The discussions that took place were never about HIV prevention.

As a Mexican-American, I am offended that they use government monies that we as U.S. citizens have paid to support the government and they overload our health services without contributing to the system. Enough is enough!

Edward Gonzales  
San Francisco

## Our complimentary therapy

I would like to share with you how the B.A.R. has touched my heart and changed my life.

I moved to San Francisco October 29, 1991 from a small town in Florida in search of a home and community that will accept me with my HIV status. At that time I was a 20-year-old beautiful gay male. Due to some bad choices I've made, I have lost that beautiful boy, and am now struggling to find him again.

I picked up your paper originally to search employment ads (I usually read back-to-front when it comes to written media) but your headline "Immune system fights back" [February 11] caught my attention. Reading that article by Bob Roehr reminded me what I had come here for, as after nine years I have not been ill with an opportunistic infections.

I could not continue reading your paper after your article "Gay men do have children," due to the tears of joy that flooded from my eyes. This article by Jon and Michael Galluccio proved to me that things do change and that there is nothing that is impossible.

Your writers should be proud of their outstanding work. Maybe this will reinforce the fact that their time spent is worth it!

Robert DeWees  
San Francisco

## Another letter about eating queers

Much as we may want to avoid the subject, the social conflict over homosexuality has its roots in religion. Furthermore, to understand Judaism and Christianity, we must understand the Qadeshim (also spelled Q'deshim or Kedeshim). Qadeshim can be translated either as "homosexuals" or "holy men." The Qadeshim originated during the latter days of the worship of the Earth Mother when men were designated to substitute for women in the fertility rituals.

The ancient Israelites, as was true of many other cultures, believed that homosexuals contained some sort of sacred power. Being a Qadeshim may have been a great honor but it had a down side because myths and legends from ancient Europe and the Near East suggest that many people believed that they could share in this power by ritually sacrificing and eating young homosexual men.

This is the ritual which was taking place at Sodom so the sin of Sodom would not have been homosexuality but, most likely, cannibalism.

Since this ritual originated with the worshipers of the Earth Mother, it is probably safe to assume that the goddess of Sodom was Demeter (see the myth of Tantalus). It is possible, therefore, to understand the story of Sodom and Gomorrah as a revolt by the followers of the Heavenly Father (El) against the Earth Mother (Demeter).

We also need to recognize that the Bible was written by the Mushite and Aaronid priests of the temple of Jerusalem to substitute the worship of the volcano demon, Yahweh in place of El, whose priests were the Qadeshi Yahweh appears to have been the god of the royal court, but not the god of the common people. El, not Yahweh, would have been the original god of Israel since the very name Israel means "El strives for us." Bible translators avoid making the distinction between El and Yahweh by simply translating El as "God." Literally, "El" means "The High One" but it can also refer to the erect penis.

The biblical laws against homosexuality can be seen as an attempt by the Mushite and Aaronid priests of Jerusalem to suppress the Qadeshim. Moses could not have written any of these laws since the Israelites did not have a written script before the time of David.

A great number of people have noted that the Gospel according to St. John as well as the Secret Gospel of St. Mark reveal that Jesus was homosexual. But, the most conclusive evidence that Jesus was homosexual is that he was teaching the doctrines of the Qadeshim. Only if Jesus had been homosexual could he have instituted the Eucharist, which is a modified version of the ritual once practiced at Sodom.

Incidentally, a dolphin or fish was an ancient symbol for homosexuality.

Among the early Christians, El was identified as God and Yahweh was identified as the devil. It is a testament to the power of religious brainwashing that Fundamentalists are able to read accounts of Yahweh appearing in clouds of smoke and fire without realizing who that is.

All of this information and much more is necessary to understand religion. Unfortunately, it is going to take a lot of work to dig it out. Biblical scholars have not exactly been forthcoming, especially where homosexuality is concerned. We will have to do it.

Bruce A. Hawkins  
Phoenix, AZ

## OK ... uh, no it ain't

The far right and fundamentalists has made Oklahoma state a future model of a "Christian State." When it comes to bedrock conservatism, Oklahoma leads the way and is a model for the Christian Coalition. Oklahoma's recent state statutes outline a model of a Christian state:

Under statute 21-908 the following are the acts forbidden to be done on Sunday: No servile labor, trades, manufactures, mechanical employment, or public selling except foods. (Effective 5/16/98.)

Under state statute 21-872 any person guilty of the crime of adultery shall be punished by imprisonment for a felony and \$500 fine. (Effective 7/1/98.)

Under statute 21-886 every person who is guilty of the "detestable and abominable crime against nature, committed with mankind or with a beast," is punishable by imprisonment in the penitentiary not to exceed 10 years. (Effective 7/1/98.)

Under statute 43-31 a marriage between persons of the same gender performed in another state shall not be recognized. (Effective 7/1/98.)

Under statute 43-6 any minister who "solemnizes the rites of matrimony between [same-sex] persons ... shall be deemed guilty of a felony," and fined \$500 in addition to other penalties. (Effective 7/1/98.)

The far right agenda is to make all these moral laws national laws and finally to make the nation officially a "Christian Nation." If the far right failed in 1998 they will now try to do it with a smile.

Jerome E. Kroll  
Oklahoma City, OK

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### Gut reactions

In reading Phillip Alden's article on HIV drugs and drastic stomach and gastrointestinal problems ["A doctor-sanctioned medication vacation?" January 28], I wondered if all the non-injurious methods of working with the medications had been tried.

Anyone taking any strong medications for anything, HIV, cancer, high blood pressure, whatever, needs to begin taking ginger (available in capsules at Walgreens), one with each meal. In addition, acidophilus (one billion organisms per caplet, available at Trader Joe's for \$4), one with each meal. Finally, and most important, one dose of Metamucil (one hour from pills or food) daily, *forever!* Metamucil, when started before you have problems, smoothes out the gut and keeps everything just right. If one dose a day doesn't do it, increase to up to three. And it's good for your heart, and your lipids.

For liquid medicine that tastes dreadful, simply insert it in capsules with a syringe. The capsules, available at health food stores, are made of gelatin, also good for your gut! Some meds only let you make up a three or four day supply as the capsules soften (but don't break) and are harder to handle.

If after all these precautions, you still have trouble, then you indeed need to consider another regimen.

But remember, these methods must be in place at least a week before starting the meds when possible.

Gordon Salter  
San Francisco

### The miracle letter

I have been living with HIV for six to eight years with no major complications. That all changed about a year ago when I started experiencing a dull pain in my hips which grew in intensity over the following months. I ended up having surgery on both hips last June. The surgery worked on one hip but not the other.

The condition, called avascular necrosis, is usually seen in alcoholics or steroid users; however, in my case, they suspect it was from taking Saquinavir.

As the pain in my hip steadily worsened, I was scheduled for total hip replacement surgery but came down with the flu and had to cancel. A few weeks later I was admitted to the hospital but no room was available and the surgery was canceled again.

During this time, I had started taking a stabilized oxygen supplement known as Vitamin "O," and started noticing that my hip wasn't hurting as much. Then three to four days before the final surgery date, I called and canceled because my hip had repaired itself to 75 percent of normal and continues to improve daily.

I hope that you can pass along my news to possibly prevent someone else from having to go through a major operation like total hip replacement. I'm not sure miracle is the exact word I'd use but my recovery is at least miraculous.

Larry E. Fisher  
San Francisco

### Gospel music and more

On Sunday evening at 5:30 on February 7 I experienced a wonderful religious-social event I would like to share with all of you. It was an Afcentric Catholic liturgy sponsored by Dignity San Francisco. The Afro-American gospel choir was presented by singers from St. Patrick Catholic Church in Oakland, St. Marks Catholic Church in Richmond, and some members of the Baptist and Pentecostal faiths. Along with our own president, Father Williams who is gay and Afro-American, it was one of the most memorable religious services that I have ever attended. So I would like to again say a very special, "thank you" to all of them. And I just hope that next year if they again have another such Afro-Centric mass that it will be better publicized. I guarantee that it will be an experience that you will never forget.

Romeo L'Heureux  
San Francisco

### Questions to ponder

Letters to the B.A.R. in defense of the street people in our midst are improving. At first, the defenders just made catcalls at anybody who questioned the street people's behavior. Now they're actually starting to discuss issues. That's an improvement!

As the discussion continues, here are some questions to think about: How many of the street people are San Francisco residents who have become homeless? How many are nomads on drugs and alcohol who've recently arrived here? How much of their hardship is due to poverty, and how much to drug and alcohol abuse? What's the significance of the fact that drug-overdose is the leading cause of death among street people? Is it in the interest of drug addicts and alcoholics to let them do whatever they want in public? Is the effort to control abusive public behavior by street addicts and drunks the same as criminalizing homelessness? Does a city have the right to maintain minimal standards of public behavior?

Arthur Evans  
San Francisco

### An oasis in the Castro

Manifest Mystery School, founded by Kurt Wagner, has truly been an inspiration to me. The workshops, meditation classes and retreats are both inspiring and well constructed. I am sincerely grateful for this addition to the Castro area of San Francisco.

Though I have only been living in San Francisco for nearly two years I continued to feel lost trying to find my way through the gay ghetto. I never felt truly connected in this gay community. In the Castro, specifically, the endless cruising I experienced and saw never really allowed me to connect with other people. The fears and anxieties were so palpable and so off-putting for me. Then I found Manifest: a gay spiritual organization that specializes in healing the human spirit; a safe, non-sexual, non-threatening environment to practice a spiritual life and to meet people who are trying to work on themselves and heal. I felt truly blessed that I finally found such a place.

The workshops I have taken have all been educational, well-taught and fun. The practices I have learned from several workshops have been instrumental in helping me learn how to relieve my anxieties and live more effectively in a stress-filled world.

The retreats are held in an exquisite place called Spirit House in Marin. Surrounded by beautiful and serene landscaping, in complete isolation except for some wandering goats on the grounds, Spirit House offers a safe haven for emotional and spiritual healing. The exercises and meditations are well-crafted and quite cathartic. The support and compassion people conveyed to each other at the retreats have been awe-inspiring and heart warming. Shared personal experiences with others provided me with an intimacy so rarely encountered in this day and age.

Kurt, as mentor, facilitator, and caregiver has mastered all these tasks expertly. His winning smile, compassionate nature and innate intelligence afford him the title, The Best of the Best. He is always there for you, with his feet firmly planted on the ground.

I cannot speak more highly of Manifest and its founder. Manifest is a rare jewel I have found in the Castro. Often surrounded by behavior some might consider to be self-destructive, Manifest Mystery School provides a unique and highly valuable alternative to certain facets of mainstream gay life. I wholeheartedly support the work of this school and I hope that more gay men find it in their hearts to seek out this place for their own healing journey.

Jeffrey Paul Friedwald  
San Francisco

### Buddy, can ya spare a paradigm?

In all of my experiences researching and reading from both sides of the HIV debate, I have come to the conclusion that AIDS really stands for Acquired INTELLIGENCE Deficiency Syndrome. David Pasquarelli of ACT UP/SF made some very important points in his letter two weeks ago ["Stop the Stop AIDS spies," *Mailstrom*, February 4]. Most importantly that we as gay men are so willing to disclose to the federal government explicit details of our sexuality — this is tragic, self-defeating, and dangerous to our freedom. The vast majority of straight people would never do this.

The response from Mr. Ron Wickcliffe the following week ["Stop AIDS stops AIDS," *Mailstrom*, February 11] was another typical example of why we as a community choose to buy into a flawed paradigm such as HIV/AIDS. The science has been done. HIV is a dead issue and as German virologist Dr. Stefan Lanka has made quite clear: HIV doesn't exist! (If anyone is interested in reading his arguments, please check out "www.virusmyth.com" on the Internet.) But that doesn't matter to gay men. HIV is here to stay because we want it that way! It is our scapegoat out of blame and self-responsibility. By accepting HIV/AIDS we feed the hate of the morally bankrupt "religious right" who demonizes us and views us as a public health menace. They want to blame gay men for AIDS. That we "spread" it. The facts don't back this up but we back it up anyway. We shoot ourselves in the foot daily, yearly for 18 years now. Why?

There are some things that I know will not stop AIDS and I can sadly say it's not the Stop AIDS Project. In reality, organizations such as Stop AIDS Project only perpetuate AIDS by promoting a bad viral theory and a relentless social fear campaign. AIDS will not become a thing of the past until we the gay community as a whole dumps HIV, dumps the pharmaceutical industry and the federal government, and takes back the power of health and healing into our own hands. As long as we willingly sacrifice ourselves to these institutions, AIDS will remain with us forever and more gay men will die needlessly in the name of HIV. Mark my words. Old paradigms die hard.

Dennis S. McKown  
Director, HEAL San Francisco

**Clarification:** Last week we inadvertently omitted the name of a co-author of the letter "SSTRhoed is powerful." It was written by Madeline Tress and Jeanette Sibley. We apologize for the omission.

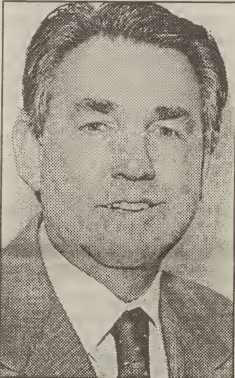


## POLITICS

# Reilly enters race; Ammiano, Yee next?

by Wayne Friday

**C**lint Reilly, the millionaire onetime political consultant known for his egocentric behavior, announced his candidacy for mayor last week, assuring incumbent Mayor Willie Brown of at least one well-financed opponent for the November election. Brown is clearly the early favorite for re-election, but he and his campaign people have to seriously consider Reilly's reported intention to spend \$2 million or more of his personal fortune in the race. Many political observers, however, will privately tell you that regardless of how much money the campaign consultant-turned-businessman-turned-candidate spends, and despite hot-button issues like homelessness and the lingering Muni problem, Reilly is not likely to defeat Brown in a one-on-one race.



Clint Reilly

For now, the Brown and Reilly camps are waiting to see if Board of Supervisors President Tom Ammiano and Supervisor Leland Yee look like they'll get involved in the mayoral race. Ammiano and Yee, usually allies on the Board of Supervisors, are both reportedly thinking of running - Ammiano from the left, and Yee basically as a candidate from the right of the political center.

Yee would supposedly have strong support from the city's large Asian community, while Ammiano would run very well in the powerful gay and lesbian community; if one of the two made it to a December runoff - the other would presumably give his support.

Supervisor Ammiano told the *Bay Area Reporter* this week that he met late last week with the mayor (whom he had "tenuously" endorsed previously) and after that meeting was "reassessing" both his endorsement of Brown and a decision about possibly entering the race. "I've received a surprising number of calls this past week urging me to enter," he added.

Stay tuned folks; this one could get real interesting.

## Politics and people

Incidentally, one of my favorite people, Jack Davis, the controversial whiz consultant who ran Brown's last campaign, sounded unsure as to whether he would handle the mayor's actual day-to-day campaign, but left no doubt that Brown was definitely his can-

didate for re-election. Expect him to be advising the mayor, regardless of what official part he plays in the campaign. (Those close to Davis will tell you he is becoming more and more fond of his Arizona ranch.)

A longtime reader who feels I don't give President Bill Clinton enough credit (hey, personally, I think the guy is a sex pig, but it doesn't mean I feel he's been an ineffective president) writes to remind me that Clinton became the very first American president to ever mention sexual orientation when he gave his January 19 state of the union address. For the record, Clinton said, "Discrimination or violence because of race or religion, ancestry or gender, disability or sexual orientation, is wrong and ought to be illegal, therefore I call upon Congress to make the Employment Non-Discrimination Act and the Hate Crimes prevention Act the law of the land."

If you were one of those who thought Texas Governor George W. Bush's "compassionate conservatism" brand of politics means he thinks "compassionate" applies to gays and lesbians, think again. Those who know Bush's politics well privately tell us that he is "far from an advocate of gay rights" and a top Bush aide recently told the *Houston Voice* that Bush would certainly support legislation barring same-sex couples from adopting children or becoming foster parents. "Governor Bush believes that the best home for a child is in a traditional home with a mother and a father present and should be the first choice for a child in need of a home," the Bush spokesperson said.

Hall of Justice scuttlebutt has Public Defender Jeff Brown soon to be named to a judgeship by Governor Gray Davis; Mayor Brown would then appoint Kim Burton, the head of the mayor's Criminal Justice Council (and state Senate leader John Burton's daughter), as the new public defender.

Speaking of Burton, in honor of Chinese New Year (Year of the Hare), the owners of Frank Fat's restaurant, a political hangout on L Street in Sacramento, provided Chinese Lunar horoscopes of some top Capital politicians for the *Sacramento Bee*: Governor Davis (born in the year of the horse) is "brash, hot-tempered, and headstrong," while Assembly Speaker Antonio Villaraigosa (dragon) is "prone to megalomania" and Burton, the Senate leader, (monkey), has "an inborn superiority complex." (Wow. Did you know that?)

Last weekend Davis was in Washington attending the National Governors Association conference, and sparking plenty of interest as one of the country's newest political celebrities. He appeared on several national television talk shows, and told *Meet The Press* he would definitely turn down any offer to become the vice presidential nominee on next year's Demo ticket. He then went on to promote his onetime political foe, Senator Dianne Feinstein, for the veep slot.

Meanwhile, in saying that "I

think California needs a conservative in the Senate, especially one who clearly explains conservative principles," state Senator Ray Haynes of Murrieta, one of the Legislature's more outspoken right wingers, announced last week that he will seek the GOP nomination to oppose Feinstein next year. Haynes, who supports neither gay rights nor abortion, could run for the U.S. Senate (probably only to become better known to run for another statewide office later) and still keep his legislative seat since his state seat doesn't expire until 2002.

A tip of the hat to Marin Representative Lynn Woolsey (D) who was recently ranked number one among the California congressional delegation for her 1998

voting record on nuclear issues, pork-barrel military spending, and

human rights. The ranking was by California Peace Action, a non-profit peace and justice organization that rates all members of Congress annually. Woolsey's A rating surpassed San Francisco Representative Nancy Pelosi's B-rating and Representative Tom Lantos's C+ rating.

Also from Marin, Democratic Assemblywoman Kerry Mazzoni will be "termed out" next year and rumor has it that Doug Boxer, the son of Senator Barbara Boxer, likely will be soon moving back to Marin County to run for that Assembly spot.

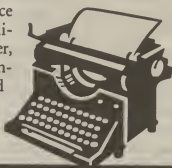
Here we go again - Kenneth Starr has finally given permission for everybody's favorite shameless Valley Girl, the married-man obsessed Monica Lewinsky, to do that high-profile, tell-all television interview with Barbara Walters (ABC will tape the girl-talk gabfest this week and run it during their "sweeps" period before March 3. But can you really wait?).

Former state Assemblyman Rusty Areias, who was reportedly set to get that powerful Caltrans director's job until a certain mayor with real clout stepped in landed the spot for former Supervisor Jose Medina, was rewarded last week with a consolation appointment as director of the state Department of Parks and Recreation by Governor Davis.

More and more respected leaders in the state's gay and lesbian community are wondering aloud if it is really a good idea to get into an expensive, time-consuming battle over the "California Defense of Marriage Act" initiative that will be on the March 2000 ballot. Spearheaded by the homophobic State Senator Pete Knight (R-Palmdale), it would add a provision to the Family Code saying that only a marriage between a man and woman is valid or recognized in California, but many feel we should not get drawn into a fight we almost certainly cannot win.

"Quote of the Week" is from TV's David Letterman: "Men are from Mars, Women are from Venus, and at least one Teletubby is from the West Village."

And how was your week? ▼



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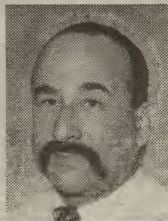
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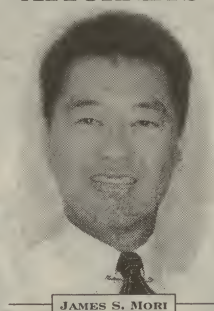
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# Gay teen angst hits Capside High

by Liz Tracey, GLAAD  
publications manager

**T**eenage questioning of sexual orientation was explored at Dawson's Creek's Capside High as series regular Jack McPhee (Kerr Smith) came out over two episodes.

On the Wednesday, February 10 episode, a vengeful teacher forced Jack to read aloud a poem in which he spoke of his feelings toward another man, which he wrote after the title character Dawson told him that "writing is about opening up ... a chance to offer the world a peek at that very private part of yourself that you otherwise just stifle."

As Jack nervously reads his poem, he revealed that the subject of the poem is masculine, writing, "I see him ... The Angel of Perfection ... His strong frame ... his lips smooth ... and I keep thinking what am I scared of ... and I wish I could escape the pain ... but, these thoughts, they keep invading my head ... unto my memory; they're like shackles of guilt."

Halfway through, Jack ran out

of the classroom crying.

While Capside High continued to speculate, Joey (a female character) grappled with the thought that her boyfriend might be gay and Andie (another female with a male name) avoided her brother in a complete sense of denial.

Finally, Joey confronted Jack directly as the episode closed, asking "Are you gay?" As Jack responded "no" the camera drew in on his face, with an expression suggesting he was still hiding something.

On the February 17 episode, Jack came out to his father, his sister, and later to Joey.

While his father disapproved, both Andie and Joey were supportive of him. The grandmother of Jen Lindley reprimanded Jen's conservative and religious love interest, Tyson, for his criticism of Jack. "If anything, that boy must be scared and alone," she said, "and he will need the understanding of his fellow man to help him through."

GLAAD Executive Director Joan M. Garry said, "The show really covered its bases, providing

interesting perspectives on coming out. Showing Joey's reaction to the news that her boyfriend is gay added a new dimension which is often overlooked in even the best media representations. And Jen's grandmother is one of the best advocates I've heard in a long time.

The Gay, Lesbian, Straight Education Network (GLSEN) was also impressed. "Dawson's Creek painted a very accurate picture of the harassment gay and lesbian youth suffer in schools," said GLSEN Communications Director Jim Anderson. "The fact that 'fag' was written on Jack's locker, the fact that he suffered ridicule from

classmates - statistics show that harassment of this nature is a part of every day life for lesbian and gay students in schools across America. But just as tens of thousands of gay youth saw for the first time a representation of a young person struggling to come out, tens of thousands of non-gay youth learned that it's all right to stand up for gay friends and to support them as they move through that complicated process."

GLSEN is the largest national organization dedicated to ending anti-gay bias in public, private and parochial K-12 schools. Established nationally in 1994, it now has 85 chapters in communities across the country.

Jack is the first openly lesbian, gay, bisexual, or transgender (LGBT) series regular on the WB Network, and joins 25 others on the growing list of diverse television representations.

Williamson, the screenwriter of blockbuster hits *Scream* and *I Know What You Did Last Summer*, and their sequels, has also come out. He recently told the *New York Daily News*, "I'm a workaholic, so I never did the *Advocate* cover route because I wanted to speak through my work."

California Assemblywoman Carole Migden (D-San Francisco) praised Williamson as "a role model for aspiring writers everywhere. His example shows that you can be honest about who you are and still be successful. If more people would come out, especially in Hollywood, the world would be a more open, accepting place."

Contact: Kevin Williamson, Creator and Executive Producer, Dawson's Creek, c/o The Warner Brothers Television Network, 4000 Warner Boulevard, Burbank, California 91522. ▼



## Fox vs. Fox

by Cynthia Laird

**O**akland television station KTVU, a FOX affiliate, has no interest in re-running a controversial FOX Files segment that reportedly exposed what the network called a "gay underworld." The sensational program aired January 21 and since then, both San Francisco Supervisor Mark Leno and the Gay and Lesbian Alliance Against Defamation (GLAAD) have criticized the network and called for an apology to the lesbian, gay, bisexual, and transgender (LGBT) community.

Jeff Block, KTVU's station manager, told the *Bay Area Reporter* Wednesday, February 24, that the station sent a letter to FOX Chairman David Hill February 15 that expressed the station's "strong disapproval" with the segment, entitled "Undercover in the Night," and called it sloppy journalism. Block said that the station is not given an opportunity to pre-screen FOX network programming, and that station personnel were unaware of the content of the "Undercover" episode until it aired.

"Should they [FOX] decide to re-run it, we'd have to look seriously at pre-empting it," Block said. "We've never pre-empted a FOX show due to content and this would be a big step which we'd prefer not to do." The only times FOX shows are pre-empted on KTVU involve breaking news stories or sporting events, such as Giants baseball games, Block added.

Block said the station has received between 15 and 25 phone calls - all negative - since the segment aired.

Leno, who met with Block and has spoken with him by phone, is pleased the station is taking the issue seriously and that the letter was sent to Hill. "I think their consciousness has been raised and that they're sensitive to the disturbing aspects of that show and maybe some good has come from that bad, evil production," Leno told the *B.A.R.*

GLAAD has called the segment an "inflammatory, misleading, and shameful segment" and is still waiting to hear from FOX network officials in New York. ▼

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## HISTORY LESSON

# The Snake Pit

by David Bianco

Next month in gay history: Diego Vinales is impaled in New York City, March 8, 1970.

The riots that took place at the Stonewall Inn in June 1969 have come down in history as the impetus of the lesbian and gay liberation movement. But a gruesome incident several months later also roused the fledgling movement, making the name "Diego Vinales" a rallying cry to action.

In the early morning hours of March 8, 1970, New York City police raided a bar in Greenwich Village called the Snake Pit. Much like the Stonewall Inn, the Snake Pit was a dark, dingy, overcrowded "private club" operated by the mafia without a liquor license. The licensing violation was the ostensible reason for the raid, although Sidney Pine, the police inspector in charge, told reporters that people in the neighborhood had also complained about noise.

Pine and his officers had closed two similar bars the night before. Both of those raids had occurred early in the evening, however, before many customers arrived. The police sent the handful of clients home and arrested only the management and employees.

In contrast, the evening was in full swing at the Snake Pit when the police arrived. Officers hauled a total of 167 people, staff and customers alike, off to the precinct house. Pine, who had also been responsible for the Stonewall raid eight months earlier, was aware of the danger of "a riotous crowd milling around outside," he told a *Village Voice* reporter. "Our purpose in making the arrests was to get them out of there."

Paddy wagons arrived to transport the men to the police station. Reports of what actually happened at the precinct house varied wildly. "Things were terribly disorganized," one eyewitness later said. Some men asserted that they were never read their rights or apprised of the

charges against them. Others said the police verbally abused them by calling them "faggots." Still others claimed the police were incredibly polite and referred to them as "gentlemen."

In this confusion, a 23-year-old Argentinean national named Diego Vinales panicked. Worried about deportation and the fact that his family didn't know he was gay, Vinales raced up the stairs to the second floor of the station and either leaped or fell from a window. An iron fence surrounded the building, and Vinales was impaled on six 14-inch spikes. Inside the precinct house, the gay men arrested with Vinales listened with horror to his screams.

Amazingly, Vinales was still alive when the police got to him. Because they couldn't move him off the fence without causing further injury, the fire department's special rescue squad was called in. Using an electric saw, the rescue team cut away the section of the fence on which Vinales was impaled and brought him to the hospital with the fence prongs still imbedded in his thigh and pelvis. During a two-hour surgery, doctors dislodged the spikes from Vinales's flesh.

News of Vinales's grisly ordeal spread quickly. The Gay Liberation Front (GLF) and the Gay Activists Alliance (GAA), two organizations that usually had different priorities, worked together to rally people for a march on the precinct. In addition to holding an all-day phone-a-thon, activists distributed 3,000 flyers in bars and on the streets.

"Any way you look at it," the flyers read, "that boy was pushed! We are all being pushed!"

One activist, Allen Warshawsky, recalled how Vinales's fall made him and others feel: "I [began] to feel an anger welling up inside me. ... An anger at the stinking, rotten, corrupt system that defines, fosters and promotes my 'criminal' status."

At nine o'clock that night, 500 gay people marched en masse to the sixth precinct. GLF carried its banner, while other signs read "Gays Are Getting Angry." Shouts of "Say it loud ...

gay is proud!" and "Stop the killings!" went out from the crowd, but the demonstrators were in general orderly and well-behaved. After a protest at the police station, the crowd continued on to St. Vincent's Hospital, where they held a "death vigil" for Vinales.

Miraculously, though, Vinales didn't die, though he underwent surgery several times and spent more than three months in the hospital. Arthur Bell, then a reporter for *Gay Power*, visited Vinales in the hospital and found the young Argentinean unwilling to talk about the incident in detail, perhaps out of fear. "His family may now know of the Snake Pit incident," Bell wrote. "He has not heard from them."

In the aftermath, GAA emerged as a leader of the movement. It achieved several major coups, like winning the support of then-Congressman (and later mayor) Ed Koch, who wrote an impassioned letter to the police commissioner calling for an end to police harassment of gay people. Vinales's tragic fall galvanized the lesbian and gay community as nothing since the Stonewall riots had. ▼

David Bianco, M.A. is the author of *Modern Jewish History for Everyone*. He can be reached care of this publication or at [DaveBianco@aol.com](mailto:DaveBianco@aol.com). For more Past Out, visit [www.gay.net](http://www.gay.net).

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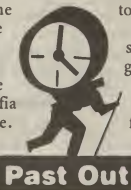
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Past Out

## For further reading:

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Teal, Donn. *The Gay Militants* (Stein & Day, 1971).



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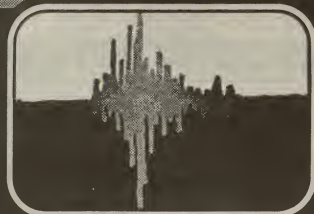


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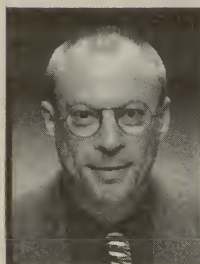
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## Two busted in Dolores Park men's room

by Ron McGlashan

**T**uesday, February 16, 2:30 p.m., Dolores Park: Undercover agents of the San Francisco Police Department (SFPD) discovered two adult suspects in the men's room of the park engaged in a transaction. Both suspects were in possession of a controlled substance and weapons. The suspects were charged for possession of both. The SFPD suggests using extreme caution in this area.

### Battery at 16th and Sanchez

**Monday, February 15, 1:30 a.m., 16th and Sanchez:** A man waiting for the bus after a night on the town noticed a group of people selling items on the sidewalk.

He approached one of the vendors and said that he and the rest of his friends were not wanted in the area. The salesman became annoyed and struck the victim in the face with his fist. Because the victim was drunk, officers who responded could do little.

### Battery and strongarm at Polk porn store

**Saturday, February 13, 10:30 p.m., Polk and Post:** Police responded to a complaint of a strong-arm robbery in progress at the Locker Room adult book store. Officers watched a video tape of the incident, which was captured on a surveillance camera. The suspect fled the area, but is known to frequent the area in front of the book store. The victim declined medical assistance.

Officers watched a video tape of the incident, which was captured on a surveillance camera. The suspect fled the area, but is known to frequent the area in front of the book store. The victim declined medical assistance.

### Auto boosts

**Friday, February 12, 8 a.m., Post and Franklin:** The owner of a car returned to his vehicle to find the window to the drivers side broken and an expensive sound system stolen. Officers took a stolen property report.

**Wednesday, February 17, 8 a.m., Church and 17th:** A man returned to his car to discover that his vehicle had been broken into and the contents stolen. Because the vehicle was a Jeep, it was hard for the victim to secure it. A sound system and tools were stolen and heavy damage was done to the vehicle. A police report was made.

### Aggressive panhandler on Polk

**Wednesday, February 17, 8 a.m., Polk and O'Farrell:** A panhandler asked a man for a dollar and became irate when the man said he didn't have it. The suspect hit the victim in the face. The victim filed a report with police. ▼

## Tranny takes charge after attack

by Mark Norby

**M**ike Skinner of San Francisco woke up early Friday morning, February 19 at Davies Medical Center to discover that he had been rolled and beaten by a group of unidentified attackers outside the Wells Fargo ATM located near the corner of Market and 16th streets in the Castro. Skinner, a 23-year-old gay man, was found unconscious by a drag performer named Sugar who was walking home in the early morning hours. When Skinner woke up at the hospital he was informed by doctors that Sugar had discovered him lying unconscious outside Café Flore, at the corner of Market and Noe streets.

Skinner had gone to the ATM to withdraw money after the bars closed, around 2:30 a.m. His last

memory of the incident was a gang of two or three men who approached him as he inserted his ATM card into the machine, who then forced him to withdraw \$200 cash. He has no idea what happened next.

"I don't remember the attackers," Skinner told the *Bay Area Reporter*. "I really don't remember anything other than that they forced me to take out the maximum amount you can withdraw at an ATM, then I was knocked out."

Sugar saw Skinner lying outside Café Flore and immediately called 911. Paramedics arrived and drove him to the nearby medical center, where he was examined in the emergency room. Skinner had been badly beaten and suffered two black eyes, abrasions on his face, his hands, elbows and knees scraped and bleeding.

"I've contacted Wells Fargo Bank and asked them to look at their video tapes from the camera that records ATM transactions," Skinner said. "I'm waiting for [the bank] to get back to me so that we can identify the guys who did this."

"I really hope they can help, because the police who took my report at the hospital that morning were very rude, and told me that I shouldn't have been alone at that time of the night. They said there's not much they can do, which sounds like bullshit to me." ▼

Anyone with information on the incident is asked to call the police at (415) 558-5400 or call the San Francisco Patrol Special Police, on duty daily in the Castro and available at (415) 518-5519, or at pager (415) 679-1827.

## Armed trio pull Castro, Haight crimes

by Mark Norby

**T**wo armed robberies in the Upper Market area on the same day this month have the San Francisco Patrol Special Police concerned that a trio of armed hoodlums may be specifically targeting the area.

Over the last three months, robbery victims in the Castro and Haight districts have provided similar descriptions of three assailants, according to robbery victims' narratives filed with the patrol. [See "Armed robbery in Castro," January 14.]

Most recently, on Tuesday, February 16, a lone pedestrian described the threesome who allegedly robbed him of his wallet, cash, identification, and credit cards, and said one of the suspects injured him. Also that day, a sales clerk at the RPM clothing store at 535 Castro Street reported a robbery involving only one visible perpetrator.

The clerk said she was alone in the store at around 3:45 p.m. and

was talking on the phone when the suspect approached her and told her to hang up. When she did, the suspect simulated a gun in his left jacket pocket and pointed it at her, telling her to give him all the money in the cash register. The clerk complied, handing him between \$150 and \$200. The suspect then told her to show him where the store safe was located. When she told him that RPM did not have a safe, he turned and ran out of the store and was last seen running northbound on Castro Street. The suspect is described as a black adult male, 6 feet 2 inches tall, weighing approximately 200 pounds. He was wearing a hooded black sweatshirt and black jeans.

The second reported incident took place at the 300 block of Douglass Street, near the 20th Street intersection. The victim reported that three men approached him while he was walking home, pointed a gun at his head, and demanded his wallet. The victim complied, but the gunman struck him anyway with

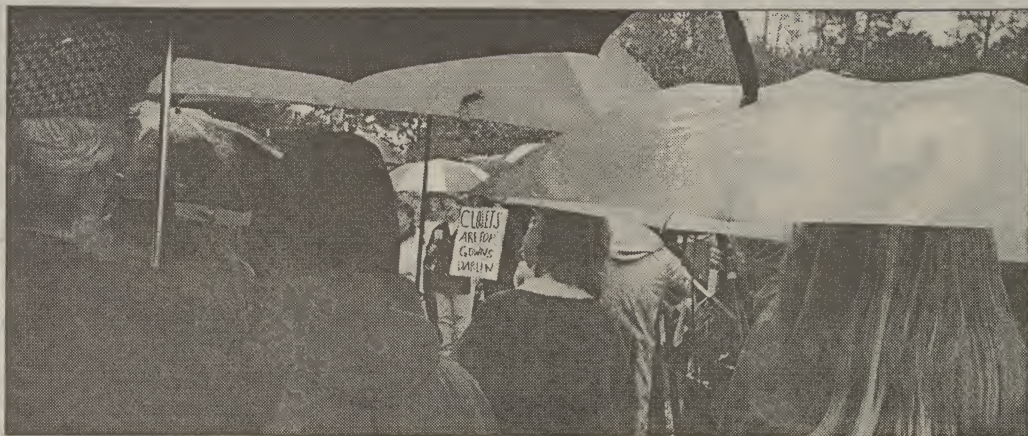
the butt of the gun, cutting him above the right ear. The suspects then ran to a parked silver Ford Taurus and raced north on Douglass toward Market Street.

One suspect is described as a black male adult between 18 and 21 years of age, 6 feet 1 inch tall with a thin build, wearing a dark hooded parka. The next suspect also is described as a black male adult, between 18 and 21 years of age, 5 feet 10 inches with a thin build, wearing a dark parka. The third suspect is a black male adult, between 18 and 20 years of age, 5 feet 9 inches, about 140 pounds, and also wearing a dark parka.

Some of the incidents have been reported as hate crimes, due to the assailants' alleged use of anti-gay language and racial slurs. ▼

Anyone with information about the suspects is asked to immediately call 911, or inform the Castro Special patrol at (415) 518-5519, or page the patrol at (415) 679-1827.





Despite a constant downpour, about 300 people turned out for an anti-hate rally in Novato on Saturday, February 20.

## Hundreds rally for gay Marin teen

by Lois Pearlman

**C**lutching umbrellas and picket signs, Marin County residents came out in force last Saturday, February 20 to show their support for minority youth who have been the victims of recent hate crime attacks.

An estimated 300 people participated in the "Rally Against Hate" in Novato's Pioneer Park, an event precipitated by an apparent attack against an openly gay high school student, Adam Colton, February 12. This is the latest in a series of crimes against Colton, a San Marin High School senior who, according to police, was the victim of an assault and several vandalism incidents last fall.

Dozens of elected officials, school staff members, representatives from community organizations, and private citizens spoke in

support of Colton and others, including an African-American youth who was assaulted by murderers.

"This is something that has been smirched this town now," said Courtney Hughes, a member of the Novato Police Oversight Committee. "I'm speaking as a private citizen who's outraged."

The mood was passionate and energetic, despite a constant downpour that kept participants huddled under their umbrellas or jammed into the small gazebo to escape the chilling rain.

Other speakers included Marin County District Attorney Paula Kamena, school district Superintendent John Bernard, city councilmembers, school board members, Mayor Michael DeGeorgio, North Marin Supervisor Cynthia Murray, and Congresswoman Lynn Woolsey, (D-Petaluma).

Novato school board member Bill Payne displayed a sign that he was placing in his yard, and challenged others to do the same. The sign said, "Not in this backyard. We hate hate crime."

Many of the people at the rally were teenagers, students from Novato high schools, and members of Rainbow's End, a support group for gay, lesbian, bisexual, and questioning teens sponsored by Spectrum in San Anselmo. Teens from Rainbow's End addressed the crowd individually, sharing their feelings about what its like to be a gay or lesbian youth.

"One of the things I feel safe about," said Rainbow's End member Marc Dolan, "is when people like you guys come out. ... I feel unsafe when kids are taught that being gay is about sex instead of about love and being true to who we are."

Youngsters cheered for Sinaloa Middle School counselor Whitney Hoyt, who came out as a lesbian at her school six months ago.

The rally was sponsored by over a dozen local organizations, including Spectrum, the Marin County Human Rights Roundtable on Hate Violence, Parents and Friends of Lesbians and Gays's (PFLAG) North Bay chapter, and various racial and ethnic coalitions.

The following Monday, February 22, some 400 people attended a public forum hosted by the Novato Unified School District, where they heard the latest information about the incidents involving Colton and had a chance to talk about the situation. School district spokeswoman Teresa Mahony said the district plans to hold three more public forums in March at the various middle schools. ▼

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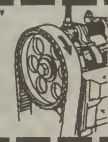
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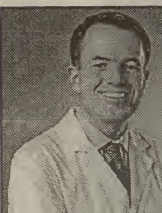
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**Pets win big at PAWS benefit**

A dog owner inspected the Doggy Space, a Frank Lloyd Wright-inspired dog bed by Holey Associates, one of 21 pet "environments" auctioned at Petchitecture, a yearly benefit for PAWS. Pets and their owners tried out designs that ranged from Scarlett's Oharaesque dog house (bought by Jessica McClinton) to a doggie barn.

**Jim Reid**

◀ page 1

own advice and spend nights at the Mission Rock Shelter and the Episcopal shelter at 8th and Howard streets.

"I need to understand the city and its problems," he said. "I'll be mayor of all the citizens, not just the ones who donate to campaigns."

Although Reid found that Mission Rock was warm and serves hot food, he said the place is filthy and if people don't take all of their belongings with them wherever they go, they'll likely be stolen. He said services at the shelter are nonexistent, other than providing a roof and the hot food. There are no programs offered that would help homeless people manage their money or find work or housing. Of the current staff, he came away believing "some are really courteous, some are rude."

Reid also found that men and women are separated at Mission Rock - so that heterosexual couples can't be together, and people are separated from any pet they bring with them.

"My feeling is that there should be a place where you can sit down with someone," Reid said. "People have to have a shelter they want to go to."

He also suggested laundry facilities would help the situation, and said that "there's nowhere to store anything." When morning comes, everyone has to leave - and the routine of lining up to get

a cot for the night starts over again later in the day.

How did homeless people react to Reid's stay at Mission Rock? "They liked the fact that somebody cared about them," Reid said. "In my campaign for supervisor, my only issue was Muni but at candidate meetings, somebody always raised a hand and there was a homeless question. A lot of people want the problem solved. The homeless are happy when they find anybody who cares."

Of the people he observed staying at the shelter, many had various mental health or substance abuse problems; others lacked social skills. Once their monthly general assistance checks arrive, the shelters clear out as some use the money to stay at what Reid described as "sleazy hotels" and spend the rest on drugs or alcohol.

**Permanent solutions**

Reid said he would like to see the shelter offer more 30-day spots - some are available at Mission Rock - so that people can have a sense that they have a home, even if it's not permanent. The month could be utilized having social skills classes and other programs to help people get back on their feet.

"If we have people in our grip for 30 days," he believes, "we can teach them."

He also knows that shelters are no substitute for permanent housing. He suggests the city should build small studio-sized units that homeless people could

afford. Other units could be sold to low income people, providing more affordable housing than exists currently. "We could create something that easy and hire them to build this housing," he told the B.A.R. "The idea's just beginning to jell in my head," Reid added.

While Reid has ambitious ideas to help the homeless, he's also getting signatures for a charter amendment to fix the beleaguered Muni system. While he was staying at the Mission Rock Shelter and the Episcopal shelter, he rode Muni everyday. "I was ignored," Reid said, speculating it was because of his unshaven and unkempt appearance. He added that oftentimes, he even waved his Fast Pass in an effort to catch a bus. Sometimes he was successful. "Twenty-five percent of the drivers were great, they'd tell you the next stop. Fifty percent were mediocre and 25 percent were rude," he added.

But getting the word out to voters about his ideas is a lot of work and the effort requires money, one of the things in short supply at the Reid campaign, which is being managed by Russ Provenzo, who's also gay and has a master's degree in business administration.

"Finances are my weakest part," Reid admitted. ▼

For more about Jim Reid's race for mayor, check out his website, [www.SFMayor.com](http://www.SFMayor.com). To volunteer, call him at (415) 826-6106.

**Working Boys**

◀ page 1

man lying in bed with a teddy bear, another gleefully lounging in the back of a stretch limousine, and another injecting crystal methamphetamine into his forearm.

"The pictures are very personal, very powerful images," Miranda said. "They speak to all sorts of issues that aren't otherwise easily addressed."

The photos will be accompanied by quotes collected from conversations with the hustlers to give a deeper look into the lives of hustlers on and off the streets.

**Empowering experience**

Miranda said the project allowed him and Stop AIDS to establish relationships with the hustlers, who are clearly at a great risk for HIV.

The project has also introduced Stop AIDS's Polk Street office to the hustlers, and Miranda said they routinely stop by his office to pick up supplies or just to talk. He said the opportunity for the young men to photograph and document their lives was empowering and acknowledged them as members of the community.

"Some of the guys have quite an eye," Miranda said. "And some of them asked me, 'Were mine the best?' They really took pride in their pictures."

But he said the photographs are also a powerful means to help educate the hustlers and a way to begin conversation with the "Johns" of the neighborhood as well.

"It's a two-sided discussion," Miranda said. "There are hustlers, and there are Johns. Obviously the Johns are socializing in the Polk. And they are all part of the community in the neighborhood."

Miranda said he hopes that by humanizing the hustlers and promoting understanding of the hustlers' lives, they won't be viewed as a problem but as part of the community.

The Stop AIDS Project's aim is to prevent transmission of HIV, and Miranda said any effective prevention in the Polk will include the understanding of the hustlers' experiences.

"It's a good way to open people's eyes and start some conversations," Miranda said. "And that can only be good for everyone, right?" ▼

"Working Boys" is on display through March 31 during Stop AIDS Polk Street office's normal hours, 11 a.m. to 7 p.m., Monday through Friday, or by appointment. For more information, call Marcel Miranda at (415) 292-9870.



# Queer youth temp shelter moving ahead

## Supes revise plan to calm neighbors

by Cynthia Laird

Plans are moving ahead for the temporary emergency shelter for queer-identified youth at the Eureka Valley Recreation Center (EVRC). At a public meeting Thursday, February 18, called by San Francisco Supervisor Leslie Katz, who's spearheading the effort, city officials announced changes to the plan that were made to help alleviate concerns by parents and others in the Castro neighborhood.

Under Katz's revised proposal, the shelter will serve 25 youth — not the 30 originally mentioned at a meeting earlier this month — and will open Monday, March 1 and continue serving the young people until May 15. The estimated budget for the project is between \$75,000 and \$85,000. There are plans for a public hearing on March 31 to assess how the shelter is running.

Among the new details that city officials offered last week were that San Francisco police officers and the San Francisco Patrol Special Police would increase patrols in the area, and that the shelter will not allow in-and-out privileges for the youth. Authorities said they will compile information from any calls received about the shelter and bring the data to the March meeting.

Additionally, Katz announced that Larkin Street Youth Center was awarded the contract for a permanent youth shelter that should be up and running later this year. That facility will be for 30 queer-identified and straight youth, with dedicated services for lesbian, gay, bisexual, transgender, and questioning (LGBTQ) young adults. The permanent shelter will not be located in the Castro, although a definite site has not been determined yet.

Youth between the ages of 18 and 23 will be served at the tem-

porary shelter.

While there were still concerns and expressed opposition to the plan, last week's meeting was described as better than the one held in the Castro February 4. Supervisor Mark Leno, speaking last week, asked that people refer to the shelter clients as "guests," and suggested they be given a greater sense of participation and engagement in the shelter.

"I have a hope we can be offering more than shelter to youth," Leno told the packed committee room at City Hall.

Katz continued to emphasize the temporary nature of the EVRC shelter; both she and Leno noted that officials involved with the plan know who the youth are who'll be served by the shelter. All referrals would be made by Laverne Youth Recreation and Information Center (LYRIC), which has queer programs at the site along with EVRC's teen program. The recreation center is heavily used by children from two nearby schools, the public Harvey Milk Civil Rights Academy and the private Live Oak School, as well as senior citizens and others. Last week, it was parents from Live Oak who expressed the most concerns about the plan, mainly centering on health issues such as head lice.

Anne Kronenberg, from the Department of Public Health (DPH), explained that the department reviews the city's homeless shelters to monitor environmental health and cleanliness issues. DPH workers "would do the same," at EVRC, she said. "I'm happy to say that at Mission Rock Shelter there are no serious incidents of any kind," Kronenberg said, referring to the city's largest homeless shelter that houses approximately 500 to 600 people.

Regarding lice and scabies, Kronenberg said neither lives off the human body for any length of time. The health department has suggested bagging bedding and

clothing. A second health concern was the fact that there are no working showers at EVRC — they were dismantled some 19 years ago. Supervisor Tom Ammiano told the crowd that he's worked out an arrangement with Mission High School for the shelter clients to use showers there. The exact dates and how the youth would get to the high school have not been finalized.

Some people were concerned about homeless youth being at EVRC. Cheryl Deane, who runs All Our Families Coalition and whose son attends Live Oak, spoke out against the shelter. "The bottom line is how my son survives in the Castro and he doesn't feel safe," she said. "I cannot see how my son's safety will be enhanced by a shelter."

Lisa Nicol, former board president at Live Oak, read a list of items they wanted to city to abide by when the shelter is up and running. Those included wanting ac-

countability for the project, not more than 20 youth at the shelter, and the posting of "drug free zone" signs at the site. Leno, who runs a sign shop, offered to donate such signs.

Others, including several gay residents who said they used to be homeless, spoke of the need for temporary shelter. Marc Gofstein was supportive of the plan. "I'm a gay man who until just a few years ago was homeless," Gofstein said. "To infer all homeless want to live this way is insulting. Why are queer youth homeless? A number are runaways and that they come to the gay mecca is understandable."

Eric Ciasullo, who now works for DPH and who worked with the Ark of Refuge last year when that agency ran a youth shelter, said there were no significant problems, including drug dealing. "I'm a person with HIV and I didn't get scabies and had no problems with lice and I was a lead counselor," he said. "The young

people really worked with us to make it a safe place and we were really up front with them."

Katz said two professional shelter staff from Ark of Refuge would supervise the young people at EVRC each evening.

The other primary concern involved what the young people would do during the day after leaving the shelter. Patrick Batt, president of Merchants of Upper Market and Castro (MUMC) said he doesn't oppose the theory of having the shelter. "I have opposition that it lacks focus," Batt said.

Leno suggested that some of the shelter clients could work with merchants, perhaps on a Castro beautification project. Batt wasn't the only merchant who spoke; bar owner Morgan Gorrone said he supports the shelter and offered to donate volunteer services of some of his employees to construct a temporary shed so that the cots, which are to be stored outside during the day, would stay dry. ▼

## CAPE to hold East Bay meeting, SF benefit

by Cynthia Laird

The new statewide queer rights group, California Alliance for Pride and Equality (CAPE) will meet again in Oakland this Saturday, February 27. Members of the group noted that last month's East Bay meeting was well attended, and hope for a good turnout this time.

Items on the agenda include further discussions of both the National Gay and Lesbian Task Force-backed "Equality Begins at Home" rally in Sacramento Sunday, March 21 and the Youth Lobby Day in Sacramento set for Monday, March 22. CAPE's East Bay contingent hopes to strengthen the voice of the lesbian, gay, bisexual, and transgender (LGBT) community in Alameda and Contra Costa counties. Organizers were pleased that attendees at last month's meeting were representative of both counties.

In other CAPE news, a benefit for the organization takes place in San Francisco this Wednesday, March 3 at the home

of Chuck Holmes, located at 2050 Jackson Street, from 6 to 8 p.m. Single tickets are \$75.

CAPE was formed last year in response to the closing of the Lobby for Individual Freedom and Equality (LIFE). CAPE hopes to attract more grassroots members and has lower membership fees than the LIFE Lobby had; the group is also focusing exclusively on LGBT human rights issues, as opposed to the LIFE Lobby that also dealt with HIV/AIDS measures. Individual CAPE memberships are \$25; low income, \$10; and organizational memberships begin at \$200. Organizers said memberships are encouraged in order to support the new group. ▼

**Saturday's Oakland meeting takes place from 1 to 3 p.m. at AIDS Project of the East Bay, 1755 Broadway, near the 19th Street BART station. For more information, call Marty Martinez at (510) 663-7956. For information about the San Francisco benefit, call (415) 252-0164.**

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# SF TG activists host website and vigil to remember murder victim

by Vicky Kolakowski

**M**ore than 100 transgender activists and supporters participated in a vigil Saturday night, February 20 to remember transgender people who have been killed since the high profile murder of Brandon Teena on New Year's Eve, 1993. The vigil was held outside the Castro Theater, just before a presentation of a film about Teena's murder.

The event was organized by the new transgender direct action group TG Rage. When looking for someone to speak and direct the vigil, the group turned to one of its members, local transgender leader Gwen Smith.

Smith, a Concord-based freelance web designer, is best known as the coordinator of the Transgender Community Forum for

On Q, a gay, lesbian, bisexual and transgender forum on America Online (AOL). The transgender forum is the second most visited section of On Q, which is the most popular forum on AOL.

"There are more of us out there than we think," Smith told the *Bay Area Reporter*, stating that several thousand people visit the transgender forum daily. Smith helped organize the forum after informal transgender chatrooms were the source of complaints to AOL.

"When I see something that needs to be done, I stick my nose in," she said.

However, vigil organizers came to Smith not because of her role on AOL, but a more recent project that has consumed "hundreds of hours" of her time.

After the murder late last November of Rita Hester, a transgen-

der woman in Boston, Smith was amazed to learn that people on a transgender chat that she hosts on AOL did not know about two other high-profile murders of transgender people in Boston just a few years earlier.

This inspired Smith to develop Remembering Our Dead, a website that contains details of murdered transgender people. The site presently lists details on 97 people, with Smith adding six that she learned of since Saturday's vigil.

Smith believes that the number of murdered transgender persons is much larger. Details of many murders of transgender poor, homeless or sex workers go largely unnoticed. "They think 'Oh, it's just another gender trash

prostitute,'" Smith said sadly.

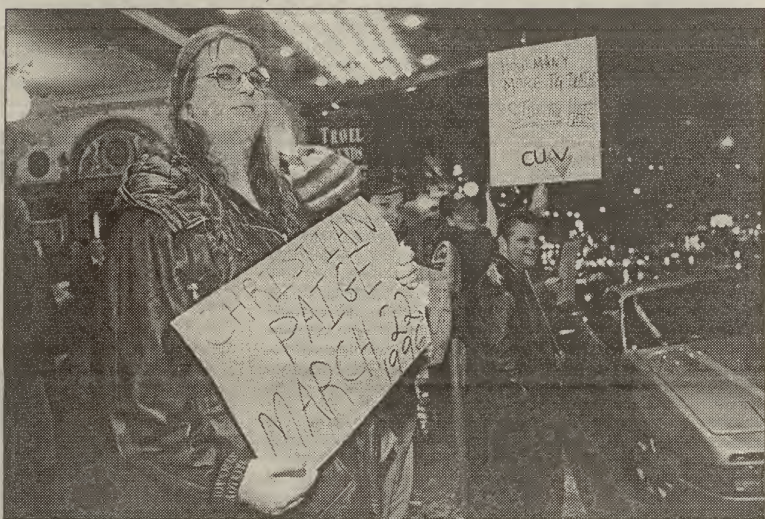
Smith, a member of the transgender advisory committee of the Gay and Lesbian Historical Society of Northern California, has spent many hours combing through the society's archives for references to transgender-related murders. Recently, she has been receiving submissions of names from visitors to the site who recall other murders not listed. After receiving a submission, Smith researches and adds the person to the site.

In addition to her work on the Internet, Smith has been actively organizing transgender people in the real world. In addition to her involvement with TG Rage, she organized TransBay, an eight-

month old informal gathering that draws about 30 transgender people monthly to a social mixer at a coffee house in San Francisco. Not surprisingly, the group has a website designed by Smith.

"My biggest goal is that the world know that we're out there, and deserve our rights," Smith said. ▼

**Remembering Our Dead** may be found at <http://www.gender.org/remember>. The TransBay website is at <http://www.transbay.org>. The Transgender Community Forum may be found on AOL at keyword TCF. Smith's personal webpage is at <http://www.gender.org/~gwen/>.



Transgender activist Gwen Smith at Saturday's vigil.

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\*Not all dental services are covered. Details of program available from office staff during the times listed above. Information not available on Tuesday, Thursday, Saturday, and Sunday.

## True Spirit FTM Conference to begin Fri.

by Liz Highleyman

**T**he third annual True Spirit Conference for transgendered men, sponsored by the American Boyz, will take place this weekend, February 26-28, in Laurel, Maryland.

According to conference organizers, the three-day event will focus on "the social, physical, emotional, spiritual, and relational health of all gender variant people on the FTM [female-to-male] spectrum and their significant others, friends, families, and allies."

The conference will include readings, workshops, and panel presentations on such topics as

health during transition, legal issues, relationships, employment issues, and spirituality.

Speakers will include FTM health advocate Jude Patton, family and transgender youth advocate Kitten Gross, and surgeon Dr. Michael Brownstein. There will also be an exhibition hall, a film festival, and an awards ceremony.

Because FTMs often do not receive adequate, sensitive health care, the conference will include opportunities for health screening including breast exams and blood pressure checks, which are particularly important for persons taking hormones. According to conference media coordinator Trey Maurer, "Getting routine health

checks can be an exceptional challenge for some trans people, so we try to remove one of the barriers to access by bringing the health-care provider to the conference rather than sending people out to find a provider on their own."

The American Boyz is an organization for FTMs of any orientation, including tomboys, butches, transmen, drag kings, intersexuals, and friends, family, and supporters. ▼

To register, visit the website at [www.netgsi.com/~listwangler](http://www.netgsi.com/~listwangler) or send mail to American Boyz/True Spirit 1999, PO Box 1118, Elkton, MD, 21922-1118.

## This is WAR: women with disabilities can learn self-defense for free

by Cynthia Laird

**S**an Francisco Women Against Rape will offer free self-defense classes for women with disabilities, beginning this Friday, February 27.

The organization will offer two separate 10-hour self-defense classes; a class for women with developmental disabilities runs from 10

a.m. until 12:30 p.m., and a different class for women with physical disabilities will run from 1 to 3:30 p.m.

Sima Shakhari, director of adult education programs, said the other dates for the sessions are March 6, 20, and 27.

San Francisco Women Against Rape was established in 1973. The diverse nonprofit organization offers a 24-hour hotline, in-person counseling, medical and legal ad-

vocacy, and support groups for survivors of sexual assault. Additionally, Shakhari said the group works to prevent sexual assault by providing public education to teens and adults, as well as by offering self-defense courses for women.

The classes will be held at Everett Middle School, 450 Church Street. To register or for more information, call (415) 861-2024, ext. 304. ▼



# GLAMA judges sought

by David Batterson

Nominations for the third annual Gay/Lesbian American Music Awards (GLAMA) will be announced Tuesday, March 2 and according to Tom McCormack, co-executive producer of the event, GLAMA is still looking to hear from people interested in judging.

Categories to be honored include acoustic/folk, cabaret, cast recording, choral, classical, comedy, dance music, jazz, out recording, pop, pop instrumental, rock/alternative, contemporary classical composer, original out song, video of the year, album of the year and debut. In addition, awards will be presented to female artist, male artist, and band/duo/group.

"There are many exciting addi-

tions and changes for this round of awards, including many new categories," McCormack confirmed. "When we began we weren't sure how wide of a net to cast genre-wise so we kept it fairly generic, but we were so impressed by the number of submissions last year, we decided to open things up a bit."

Co-executive producer Michael Mitchell said, "We've also changed the judging process a bit. For the first time, voting privileges for the final nominees will be extended to all those artists submitting for consideration as well as to GLAMA members."

The awards will be presented April 12 in New York City. GLAMA judges are not required to attend the awards presentation nor – unlike the performers – must they self-identify as lesbian, gay, bisexual, or transgendered.

They must be in the music business, however, as music press people, major/indie artists, music industry personnel, radio producers, deejays, or video directors.

Each judge is assigned to a category and receives a compilation tape of all entries for that category. They are required to listen to all songs/pieces on an official audio tape, and then complete the ballot based on performance, production and overall impression. Judges receive no more than five CDs (unless they want more; none for "comedy" and "video") that were entered into "album" or "debut" categories.

Only artists, their record/production company or representative may submit a recording for nomination. All entries must have had their commercial release between January 1 and December 31, 1998, and feature a self-iden-

tified lesbian, gay male, bisexual, or transgender performer. Last year's GLAMA winners included Tom Robinson, the Indigo Girls, Rent's Anthony Rapp, Suzanne Westenhoefer, Fred Hersch, and Catie Curtis. GLAMA's honorary awards – the Outmusic Award and the Michael Callen Medal of Achievement – will be announced later this year. Recipients in past years have included Boy George, k.d. lang, RuPaul, Ferron, Tom Robinson, and Cris Williamson.

Mitchell and McCormack said they created the ceremony to "to be more than simply an event, but rather a space where music makers might be honored, and where they and others might find courage to be truthful in their music and in their lives."

"We believe that too often

artists who are gay reject a part of themselves because they're afraid of how it might be perceived by their fans or their record label," they said. "We know artists who have experienced such a rejection. But we also know many – often those who felt rejected – who have recognized that to not include this essential part of their identity in their artistic expression would be death to their own creativity."

The GLAMA event is supported by *The Village Voice*, NYC Net, Chivas Regal, American Airlines and GLO-radio. ▼

For more information, contact GLAMA at (212) 592-4455 or by e-mail at [glama@nycnet.com](mailto:glama@nycnet.com). The GLAMA website is at [www.glama.com](http://www.glama.com).

## OutWrite conference this weekend

by Liz Highleyman

The eighth annual OutWrite conference for lesbian, gay, bisexual, and transgender writers takes place this weekend, February 25-28, in Boston. The conference returns this year to the Park Plaza Hotel.

Conference organizers expect over 1,000 writers, readers, book-sellers, critics, performers, journalists, publishers, artists, and activists to attend. OutWrite provides a venue for queers involved in writing and publishing to meet, network, and learn about each others' work.

This year's opening keynote speaker will be award-winning filmmaker Pratibha Parmar, whose work includes *Warrior Marks*, *Khush*, and *The Righteous Babes*. Parmar is the co-editor of *Queer Looks: Perspectives on Lesbian and Gay Film and Video*. The second keynote speaker will be Mark Doty, a poet and author whose writings have appeared in *The New Yorker*, *Out*, and *The Atlantic Monthly*. The 1999 Audre Lorde Memorial Lecture will be delivered by Barbara Smith, co-founder of Kitchen Table: Women of Color Press. The closing performance on Sunday will be by

Paul Bonin-Rodriguez, a poet, playwright, and dancer.

Additional presenters include such well-known queer literary names as Ann Bannon, Michael Bronski, Samuel Delaney, Jeffrey Escoffier, Jewelle Gomez, Amber Hollibaugh, Tim Miller, Achy Obejas, Eric Orner, Minnie Bruce Pratt, Carol Queen, Sarah Schulman, and Cecilia Tan.

The conference will feature more than 100 workshops and panels on topics such as Latino/a literature, poetry slams, censorship in the classroom, transgender literature, erotic writing, queer literary criticism, and class and the queer writer.

The weekend will begin with a kick-off authors' reading on Thursday. Friday will feature the "Visions and Voices" luncheon and an opening reception and plenary. On Saturday will be the Audre Lorde Memorial Lecture, poetry slam finals, and Out Is In dance. The conference ends on Sunday with the closing plenary performance.

The first OutWrite conference in 1990 was sponsored by the San Francisco-based *OutLook* magazine, and for its first few years the conference alternated between the east and west coasts. The conference is now spon-

sored by the Boston-based Bromfield Street Educational Foundation, a queer progressive foundation dedicated to critical and strategic thinking about the future directions of queer cultures and organizing, and the publisher of *Gay Community News* magazine. ▼

For more information, call (617) 262-6969 or visit the OutWrite website at [www.bsef.org/outwrite](http://www.bsef.org/outwrite).

## MARKET RESEARCH STUDY WITH ADULTS WHO ARE HIV+



Ecker and associates will be conducting research interviews in early to mid March in San Francisco. Participants will receive \$75.00.

If interested, please call Jerry at (650) 871-6800 X 3003 for more information.

## Crooning for good



Cabaret singers Andrea Fulton and John Erreca, who lent their considerable vocal talents to "Anything Goes," a fundraiser for the San Francisco General Hospital Foundation, sang "Happy Birthday" to antiques dealer Edward Davis, who hosted the benefit on February 19 at the South of Market store that bears his name. Five percent of all sales that evening were earmarked for the foundation.

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As seen on ABC's 20/20



# Stopping fusion: a new class with a few compromises

by Matthew Sharp, ACT UP/  
Golden Gate Writers Pool

**F**usion inhibitors, the newest class of antiretroviral drugs, are gaining attention as a new target for slowing and stopping HIV replication. At the recent Conference on Retroviruses and Opportunistic Infections in Chicago, new data was brought to light on the first fusion inhibitor in development, T-20, which was the focus of previous Writers Pool articles. (See "An unusual partnership to find a cure," January 3, 1999; other articles appeared August 13, 1998 and September 23, 1997.)

Fusion inhibitors bring hope to a group of people with AIDS needing more options for treatment, because other choices have failed to bring HIV under control, or have become too difficult to tolerate. With news of increasing deaths in AIDS, this new class of drugs is promising for people who have run out of alternatives and

are getting sick again.

The inhibitors work by stopping fusion — or attachment — to the outside of the human T-cell in the beginning phase of the HIV replication life-cycle. Other HIV drugs work at later stages of the life-cycle, combining to bring a powerful deterrent to replicating virus. Since many people are experiencing drug resistance and are no longer getting any effect from the older drugs, activists have been clamoring for new therapeutic targets to hit the virus. And together with protease inhibitor/nucleoside combinations, adding a drug that hits a different HIV target may weaken the virus further. The new data looks compelling, though not earth-shattering, as a new treatment option.

At the Chicago meeting Trimeris, the company developing T-20 (also known as Pentafuside),

presented data on its Phase II clinical in people who had taken most other antiviral drugs. The news was some of the most hopeful of all drugs in the pipeline at the conference, and in this day of protease inhibitor hoopla, it's very encouraging to see a new class of HIV drugs hit the radar screen.

Activists from ACT UP/Golden Gate and Project Inform have been working with the company to bring this new drug to fruition. Two sites in the Bay Area, San Francisco General Hospital and Dr. Jay Lalezari's practice, enrolled patients for this study.

In the study, T-20 was given to 78 people for 28 days. In the higher dose group participants were able to see 90 percent reduction in viral load. All dose groups combined (except the lowest dose) saw an average viral load drop of 0.6 logs, which is not in the range of "highly active" therapies used today. But the result was not bad considering half of the participants had used all three classes of antiviral drugs and 98 percent had used protease inhibitors before. Unfortunately, there was a trend in increased viral load by week four in these patients, which probably means that the drug becomes resistant. Therefore, T-20 will most

definitely be best used in combination with other antivirals, and the company plans to continue studying this population.

Lalezari, a lead investigator of the study, stated in a company press release, "The encouraging results from this trial affirm that T-20 continues to hold promise for the growing number of HIV-infected people who are failing currently approved drugs." He added, "There is genuine excitement in the medical community for T-20 because it is the only drug in Phase II clinical trials which works by an entirely novel mechanism of action."

Initially, there was hope that the drug might be useful as a monotherapy, but like all the pre-

could've been a difficult addition to the already burdensome regimen people with AIDS must endure. Trimeris does not plan to pursue further studies using the pump given this information.

## AIDS research

Trimeris has another fusion inhibitor in development that is showing effectiveness against T-20-resistant strains in the test tube, another positive step in fusion inhibitor development. Other companies are working on at least three other fusion inhibitors, but they are only in Phase I studies. Clearly there is new interest in this class of drugs because of their novel mechanism of action. Plus, pharmaceutical companies need



ACT UP

**Activist Jeff Getty said, "I'm waiting for compassionate use of T-20 so I can buy another year."**

## ACTION Update

Two studies are currently enrolling patients in San Francisco using cyclosporine to treat immune activation in HIV-positive people, both on individuals who are and who are not on antiviral therapy. One study is at San Francisco General Hospital (ACTG 334, please call 476-4082, x360) the other study is at a private research center, Virx (please call Debbie Hildebrandt at 474-4440).

## Peldesine

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### Main Qualifications

- > HIV positive men and women older than 18
- > Viral load between 2,000 and 50,000 RNA copies/mL
- > CD4 cell count more than 300 cells/mm<sup>3</sup>
- > Stable on antiretroviral therapy at least 4 weeks
- > No ddl or hydroxyurea allowed
- > No non-nucleosides (Nevirapine, Delavirdine, Efavirenz) allowed
- > No severe opportunistic infections

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For patient enrollment or more information about this and other studies, call Mark Bowers (415) 353-6215.

HIVCare is a non-profit, community-based Clinical trials program of Saint Francis Memorial Hospital.

HIVCare

vious classes of drugs, we now know that the best way to prevent resistance is to use more than three drugs in combination. Longterm survivor and AIDS activist Jeff Getty, who has used up many of his therapy options, said, "I'm waiting for compassionate use of T-20 in combination with other drugs so I can buy another year."

In the trial, T-20 was given twice daily by subcutaneous (under the skin) injection or by a pump, which delivers the drug continuously, similar to one used in people with diabetes. People could either stay on their present stable antiretroviral regimen or take T-20 alone. Local injection site irritation was noted in most of the patients, but fortunately only 3 percent had to discontinue and leave the study because of it. The researchers say the drug appears to be well tolerated, at least in this early phase of study that was designed to look at safety among other parameters.

A surprising result of the study was that the twice-daily injections delivered equal drug in the blood as did the pump, and there was no difference in effectiveness between the two delivery mechanisms. This is good news because the pump

new interest in HIV drug development, especially in this new era, since the market has become flush with other drugs.

The caveat to this encouraging news is that there is concern that the small bio-technical companies developing these drugs will not have the money to take them through expensive clinical trials. T-20 is difficult and expensive to make and there is stiff competition among the pharmaceutical companies, so the drug will most likely be expensive. As Getty observed, "The FDA makes it so expensive for a company to develop drugs and these huge companies, who have already cornered the market, will end up buying the rights for fusion inhibitors. The result will be less competition and higher prices for the gouging companies. HMOs will be reluctant to pay. Is that helping people with AIDS?"

Given that problem, it is too early to tell if the newer fusion inhibitors will definitively work, but it is truly exciting to see them in the pipeline, and hopefully this flurry of excitement will generate development of more new compounds for people in late stage HIV disease. ▼

## West Hollywood may become the first 'Safer Sex City'

by Liz Highleyman

**T**he Southern California-based AIDS Healthcare Foundation (AHF) has announced a ballot initiative to declare the city of West Hollywood the first-ever "Safer Sex City."

The initiative would require the city to distribute condoms and safer sex educational materials to area businesses such as bars and restaurants, and would require that these establishments make the materials available to their customers. It would also exempt non-profit agencies that provide safer sex education or HIV/AIDS information or treatment from off-street parking requirements.

Three thousand signatures are required to qualify the initiative for the ballot.

According to AHF President Michael Weinstein, "There has been a frightening loss of vigilance in safer sex practices among younger gay men. West Hollywood ... has a chance to set a profound worldwide example by enacting this measure and becoming the nation's first safer sex city." ▼



## OBITUARIES

## OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization — and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

## Paul Durand

June 26, 1954 — January 1, 1999

Paul Durand died suddenly on January 1, 1999 while in Kaiser Hospital. Paul had recently been admitted for AIDS-related PCP. Paul was born on June 26, 1954 in Woonsocket, Rhode Island to Dorothy and Lucien Durand. He graduated from St. Charles Academy High School in 1972 and from Assumption College in 1976. He was a member of Who's Who of American College Students.

After graduation, Paul moved to San Francisco. For several years he had a solo career as cabaret singer as well as an ensemble performer singing with the Lamplighters. Most recently he worked for 3Com Park as a skybox waiter and with Blind Babies Foundation of San Francisco.

Paul was an avid concert and theater goer, as well as a sports enthusiast, lending enjoyment to his work at 3Com Park. Paul also enjoyed the bars South of Market, and recently had been photographed by Vince Gabrielli for some of his Raven Gallery photography exhibits.

Paul's friends will remember some

of his more quirky attributes such as his attachment to duck tape, his nickname as "Too Tall Paul," and his avid wearing of short pants. A memorial service for Paul will take place February 27, 1999 at the Stadium at 3Com Park.

## Anthony Charles Castiglione

June 9, 1958 — February 20, 1999



Tony passed away at 2:30 a.m. on Saturday at Mount Zion Hospital from complications from AIDS. He and his lover, Tim Powers, shared his last night with their good friends Jonathan Wieland, Brian Fisher, and Kevin Paulson. He and Tim were still saying goodbye to each other when he died.

Tony grew up in New Jersey, and then spent years moving around the country. His life was mostly unhappy, filled with drugs and regrets. But four years ago he left everything behind, including his prized BMW, to move to San Francisco to begin a new life. He was a very talented chef who worked at Welcome Home and Mollie Stone's, but his most impressive work was on himself. In just a few years he grew to become a good, decent man who cherished his lover, his home, and his dog, Daphne, above all else, as best he could, with his whole heart. He found peace before he died.

Tim will see you again. He loves you forever.

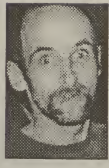
A memorial service for Tony is being held today, Thursday, February 25, 1999 at 10 a.m. in the small chapel of St. Dominick's Church at 2390 Bush St.

## Archie Lee Castleberry

July 3, 1950 — February 3, 1999

Archie crossed over quickly and quietly at 1:47 a.m. Born in Louisiana, raised in Oklahoma, he drove with a friend to California. He moved to Hawaii in 1981, to return to California seven years later.

Archie is survived by a brother,



Robert, two sisters, Marie and Susie, and his lover of eight and a half years, Klint. He is loved and missed by many friends who will think of his gentle and passive yet controlling ways for years to come.

A celebration of Archie's life will be held February 27 on a chartered boat for a limited number of family and friends leaving Pier 39 at 10 a.m.

## Frank "Totie" Hagen



Frank Hagen, the original proprietor of Totie's bar on Larkin Street and later a popular bartender at Polk Street's New Belle Saloon and the P.S. Lounge, passed peacefully on to his next life on Monday, February 15 at his home in Clearlake, California.

Totie retired to his Lake County home with his longtime partner, the late Russ Cheely, several years ago after a long career as the owner of a beauty salon in Palm Springs and later as a successful bartender and bar owner in San Francisco.

A native of Vallejo, California, Frank is survived by a sister, several nieces and nephews, and many, many loving friends. Rest peacefully, Totie.

## Jack Stevens

August 15, 1940 — February 5, 1999



Jack Stevens passed away on February 5, 1999 from AIDS complications. Many friends were with Jack as he went on to a better life. He was preceded in death by his beloved brother,

Ronald, his lover, Frank, and his two chocolate labradors, Bogart and Kelly. Jack is survived by his delightful mother, Dorothy, from San Diego.

Jack always had a smile, spoke only the best of everyone, and shared his joy of life with up-beat stories and the latest funny jokes. He retired from Standard Oil in 1994 and has been continually active in several AIDS charitable organizations. Jack was also a certified massage recipient.

A celebration of Jack's life will be held Saturday, March 20 at Jack's home near the Russian River. To attend, please call Mike at (510) 272-3730 or (415) 550-1321.

Donations in Jack's honor can be made to the Sonoma County AIDS Emergency Fund, P.O. Box 1608, Forestville, CA 95436.

## Curtis A. Smith

August 5, 1962 — February 15, 1999

Curtis Smith died on Monday, February 15 at Maitri Hospice following a two-year battle with AIDS related lymphoma. His friends David and Kevin were fortunate enough to be with Curtis at the time of his peaceful passing.



Curtis filled his life with love and put his energies into the friendships and relationships that were so important to him. He brought adventure, joy, style, laughter and irreverence to all of us who knew him.

After growing up outside Peoria, Illinois, Curtis lived in Sacramento, Washington, D.C., Menlo Park, Las Vegas, and Fort Lauderdale before moving to San Francisco in 1995. Professionally, he worked in retail sales at Neiman Marcus and expressed his remarkable artistic talent by creating hand-made greeting cards.

His bright, twinkling "old soul" eyes and playful loving spirit will be missed by his family and friends. One of the many special messages that Curtis wrote for his greeting cards describes his life well: "You have taken the simple threads of laughter, kindness, and passion, and gently wound them around our hearts." Be at peace, dear friend.

A celebration of Curtis' life is planned for Saturday, March 6. For information call Kevin at (415) 552-0583.

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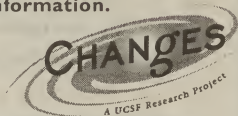
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# ACRC's 'Living Now' empowers and educates in South Bay

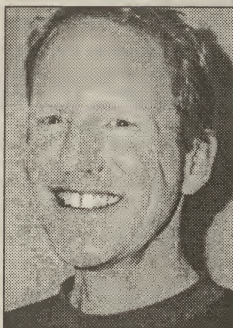
by Marv. Shaw

Two goals are being met at the new "Living Now" program at AIDS Community Research Consortium (ACRC), volunteer Jim Murphy told the *Bay Area Reporter* recently, as he described the program's components and objectives. A course of 16 sessions for HIV-positive people, the first goal is to provide the most up-to-date information necessary to sustain health in the face of having the infection. The second is to make each of the 15 participants a potential educator who can spread knowledge in various communities.

Class sessions are on a continuum from "Understanding HIV" through "Opportunistic Infections" to "Nutrition/Water Safety."

The brainchild of Executive Director Michael Edell a couple of years ago, Living Now goes beyond the consortium's primary purpose of shepherding HIV-positive volunteers through clinical trials designed to test medication being produced by pharmaceutical businesses. The hope is that each participant will, in turn, pass along his new-found knowledge to others.

Murphy is 38, a trained engineering maintenance man, tall and ruddy, with a great grin. Asked if he is out, he replies, "Very!" Mated? "Not at this point,



Jim Murphy

but I am dating."

Designated as a patient advocate in ACRC's official literature, Murphy explains that the term is not to be taken in the legalistic sense. From the rest of his account, it appears that "facilitator" might be the more accurate term.

### Acceptance through empathy

Within the Living Now group, a primary realization is that each HIV-positive member recognizes that the status of all is the same. So what is the degree of mutual acceptance? "High," Murphy replies at once. What is the effect on testimony? "The group seems more acceptant of what other

members say — perhaps more than that from the official caregivers — because each realizes we know what it's like." Consequently, potential problems, such as those stemming from race, are practically nonexistent.

A broader and longer-ranging effect engendered by the group is a conviction that having a support network, or at least a cadre of helpers, is most valuable.

Murphy, who is on state disability, often fulfills speaking engagements, which can vary from a restless bunch of junior high school students to an auditorium full of 200 medical students.

Though expressions of gratitude are rare on the occasion, he gets thank you letters later with statements of admiration for his strength and helpfulness. The most poignant say that he has given them "something to live for."

Asked about what rewards he feels from such efforts, Murphy says, "The positive feedback is an 'on the spot' reward. Often I feel I am giving them more hope than they can get from drugs. But too, there is the reward from realizing that I have encouraged many to go into the drug trials." ▼

ACRC is at 1048 El Camino, Redwood City. The telephone number is (650) 364-6563.

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# Mystery date

by Jim Provenzano

**G**ods often visit Earth in the bodies of humans. Sometimes, they like it so much they stay awhile.

"Carl Lewis was admired, despised, envied, pitied, misunderstood, and understood," says Shaun Powell of New York Newsday. "Given what he accomplished in track and field, you know what? Lewis was mostly ignored. The greatest athlete who ever lived never became an icon."

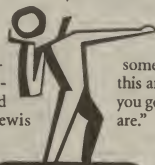
His clothing might.

In 1997 USA Track & Field (USATF)'s executive director Craig Masback presented Carl with a crystal globe, representing his status as a world star, and "retired" Carl's USA jersey with the number 9, signifying his 9 Olympic gold medals.

Craig said that USATF wanted

to honor Carl in a unique way and his is the only jersey to be retired, since tracksters really just wear different little paper numbers for each race, so it's sort of one sports symbolism clashing with another.

Lewis's training mate and close friend Leroy Burrell gave Carl another globe, saying, "Whenever you decide you want to go somewhere, you can look at this and know that wherever you go, they'll know who you are."



**Sports Complex**

Omnipotent global fame; not on every person's To Do list, but one sure thing: Carl Lewis had a long career as one of the

best athletes on the planet, and serves as a testament to staying physically active into maturity. Whether he becomes a bronze statue that people either offer food to or pray in front of remains unsure.

"I think the other sports have proven that people can be better



Carl Lewis never had any problems making long jumps.

athletes in their 30s," Lewis said in a *Detroit News* interview in 1996, a year before he officially retired from track and field. "They're able to deal with the competition and everything much better. ... And the aging athletes are able to put more back into their sport, to appreciate it more."

And better able to handle fame, or at least control aspects of it.

I ordered a copy of *One More Victory Lap* (info below), because the profits go to a worthy cause. A collection of Lewis's diary entries during the 1984 non-Russian Olympic Games, it should prove inspirational reading.

I haven't read Wayne Coffey's biography of Carl Lewis, *The Triumph of Discipline*. I'm not into that kinky stuff.

I haven't read *Legend Chaser*, Nathan Aaseng's biography of Carl Lewis, but I did read Aaseng's other book, *Lost in the Forest: The Grubstake Adventures*. It's about a couple of guys who go crazy hunting for gold.

Highlights of Carl Lewis's amazing Olympic career:

- Gold medal at 100M, 200M, the 4X100M relay, and the long jump at the 1984 Los Angeles Olympics, matching Jesse Owens's feat. He would later, in his acting days, pass on playing Owens in a TV movie.

- Gold medal in the 100M and long jump at the 1988 Olympics. He finished second in the 200M. The 4X100M relay team was a lock to win, but they dropped the baton.

- Gold medal in the long jump in the 1992 Olympics. Lewis was the anchor man on the Gold Medal winning 4X100M relay team, which also set a world record.

- Lewis won his fourth long jump gold medal at the 1996 Atlanta Games at 34. He Matched Al Oerter as the only Summer Olympians ever to win the same event in four consecutive Games.

(chat room question, circa 1996) Victor Barcelona: "Do you think that many high-profile Olympic athletes sometimes don't perform to their abilities because of added corporate pressures placed on them?"

Carl Lewis: "There is a lot of pressure from everywhere. It does make the competition more difficult. Yes."

What would you not say for \$30,000?

A marketing machine all his own, Lewis posed in a variety of roles in a 1984 *Sports Illustrated* publicizing the Reaganized Olympics. In a bikini and cowboy hat, in silver tights and jacket doing some play-by-play, and in an executive suit standing before some of his china and crystal collection, Lewis is athlete, star, businessman; half the cast of "Mystery Date."

And yet, many gay fans may recall the Pirelli ad of him posing in high heels a few years later. Some of you didn't know him before that ad.

But it would seem Mister Lewis is no stranger to transvestism, nor the concept of superior creatures invading earth and toying with mere humans. "I'd rather go to the *Rocky Horror Picture Show* (in which the audience participates) than sit through a movie," said Lewis.

The Orwellian editors of *SI* deleted the description of how the audience participates, and to/with/on what sort of characters, but you know that.

"I do what I want to do now, not what I have to do," Lewis continues in the interview, explaining his life philosophy, which for

next page ►

## Basketball ?

For gay men

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### Main Qualifications...

- Must have extensive, active KS lesions that are no longer responding to a standard treatment.
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- Must be stable on any antiretroviral therapy *excluding* experimental drugs.
- Payment provided for the first 8 weeks and for lesion biopsies.

Free garage parking is provided.

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For more information,  
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at 415.353.6215

 **HIVCare**

HIVCare is a non-profit,  
community-based  
clinical trial program of  
Saint Francis Memorial Hospital.

## Gay Softball League opens next week

by Jim Provenzano

It's softball season, and there's still time to join one of the many women's and men's teams of San Francisco.

Opening Day festivities for the 1999 Gay Softball League will be held next Sunday, March 7, at Moscone Field, located in San Francisco's Marina District at Chestnut, Laguna, and Bay streets. Supervisor Gavin Newsom will pitch the Opening Day game ball at 11:30 a.m., and openly lesbian Superior Court Judge Carol Yaggy will dedicate the season. Also, a color guard will present diverse flags from the American Legion Alexander Hamilton Post (the nation's only gay American Legion Post).

Outstanding teams will be honored before the six games begin, and fans can expect other celebrities and popular politicians to throw some balls around as well, but no pies.

"It'll be a very festive day. Everybody should come out and enjoy some games," said Gay Softball Commissioner Sarah Waddell Lewenstein. She told the *Bay Area Reporter* that along with many longtime regulars, like the Pilsner Inn's Huffin Puffins, and the Lone Star's Gay Games medalists, some new teams are forming. Among the new sponsors are Ben &

Jerry's Ice Cream.

Among the many new or re-forming teams in the C (coed) division is one sponsored by Moby Dick's. According to coach Tony Tapia, the new team is as yet unnamed, but he's been brushing up on his Melville for inspiration. Tapia competed in softball and wrestling at Gay Games.

The 1999 season is the 23rd year of the Gay Softball League, with over 600 members throughout the Bay Area. This year, the league will be supporting 34 teams, divided into two men's leagues, consisting of the "A" division, Barbary Coast and Cable Car divisions, and the ever popular women's division. The season will continue throughout the spring and summer months and culminate with league playoffs, scheduled the week of July 7-11. Winners of each division will represent San Francisco at the Gay Softball World Series in Kansas City this August.

Lewenstein mentioned the GSL's goal of bringing the 25th anniversary Gay Softball World Series to San Francisco, promising a softball invasion in 2001. ▼

If you would like to join a team or would like more information, call the GSL hotline at (415) 436-0707 or visit their web site at [www.sfgsl.org](http://www.sfgsl.org).



## COMMUNITY NEWS

## SF Main Library seeks volunteers for Hormel Gay and Lesbian Center

by Mark Norby

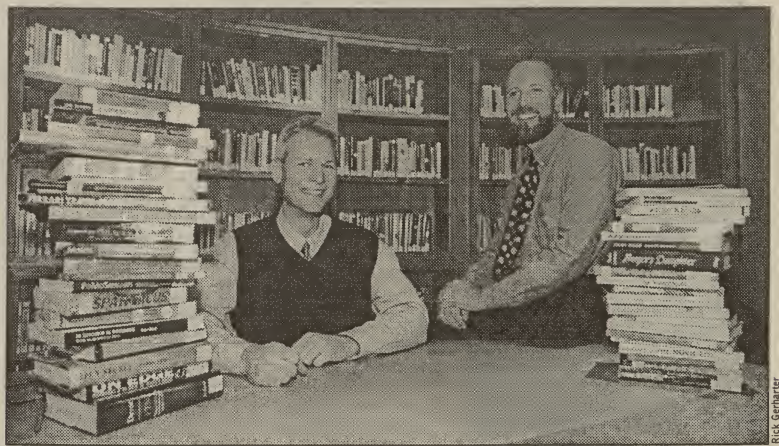
The San Francisco Public Library is immediately seeking volunteers to serve as greeters and information providers in the James C. Hormel Gay & Lesbian Center at the main library. The center opened to the public April 18, 1996 in conjunction with the grand opening of the New Main Library, located at San Francisco's Civic Center. The center is a model for libraries worldwide as gay and lesbian studies have come out of the closet and achieved cultural and intellectual status.

"We're looking for personable, articulate, and reliable volunteers who are as excited about the center as our patrons," says Paul Signorelli, director of volunteer services for the San Fran-

cisco Public Library system. "The volunteers who are currently on assignment are a great help in making people feel welcome to an out-and-proud facet of an already monumental library."

The shifts are generally two to three hours per week on a set schedule, and volunteers are asked to take assignments for a minimum of six months. The duties include greeting visitors, answering questions about the main library's architectural features, interior finishes, and physical layout; handing out brochures that tell of the history and direction of the center; referring visitors to the specialized library staff; and assisting with upcoming events.

A two-hour training session is provided free of charge to interested volunteers. For reservations, call Paul Signorelli at (415) 557-4280. ▼



Jim Van Buskirk, director of the San Francisco Public Library's Hormel Center, and Paul Signorelli, director of the library's volunteer services, display some of the books volunteers can help to reshelve.

## Sports Complex

◀ previous page

some, would seem to lack discipline, triumphant or not. But Mercury really didn't have to work out either.

What would you not say for \$100,000? For a three-picture deal and a biobook tie-in, four recipe books, and a syndicated infomercial line of clothing?

Welcome to www.CarlLewis.com. It's a fabulously designed site. Oh, yes, Carl is doing the shaved head look now. Still hot. Quite.

His clothing line is just about to premiere, sometime this month, it says. Apparently it's only available in Europe, très chi chi, and not just yet finished.

Ah, fashion. Always arriving fashionably late. If what Carl's sporting on his site is any indication, it'll be very Raymond Dragonian.

What would you say for free? "It's the same reason they say Michael Jackson's homosexual, because he keeps to himself. I'm not homosexual. If I was weak-minded, god, I'd be paranoid that I was

being called that. But as long as I know what I am, it doesn't matter what people say."

- Carl Lewis, Sports Illustrated, Special Preview, The 1984 Olympics

## Buy one of Carl Lewis's many biographies

Olympian Carl Lewis, a long time advocate of organ and tissue donation, has designated TRIO as the sole beneficiary of full retail proceeds (after wholesale and shipping) from the special offering of his new book *One More Victory Lap* through TRIO for a \$25 donation.

The book, co-written with Pulitzer Prize-winning author Jeffrey Marx, is a diary before and during the 1996 Olympic Games in Atlanta.

Carl will personally autograph each copy of the book, and a special Carl Lewis organ and tissue donor card will be included.

To order your copy today, simply send a request with your name, address, phone, and check for \$28 (\$25 plus \$3 shipping and handling) made payable to TRIO to: TRIO 1000 16th Street, N.W. Suite 602, Washington, D.C. 20036-5705. ▼

## SJ bi man killing

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man said.

Investigators said the nature of Keller's death make it highly likely that the killer was a man. "It's the type of killing that only a man would do," Huberman added. "We just don't see deaths like this one in which a woman would have been involved."

"Additional tests by the coroner's office will be able to indicate the weight of the individual suspected of stomping on Keller's chest and rib cage. There seems to have been some torture involved, where beating and brutalizing led to his death. We think the death could be motivated by hate, that it

could be a gay hate crime."

Although Keller was married, his wife - who lives in New Jersey - had no information on Keller's sexual history outside of their marriage. "We have talked with Keller's best friend back in New Jersey and with his father," Vacaville Detective Don Wallar, who is leading the investigation, told the B.A.R., "and both men confirmed that Keller had a history of bisexuality. He had been known to have sex with men but was not open about his sexuality. His bisexuality goes back many years and there are reports of several male sexual liaisons during his lifetime."

Later in the investigation the coroner's office confirmed that seminal fluid was found in Keller's anus. "We also discovered various

sex toys under his bed which had been purchased a couple of days prior to his death. We found a receipt from Borderline Adult Books in Santa Clara, where he had purchased a cockring and a butt plug. We went to Borderline and a sales clerk confirmed that he had been to the store and had purchased the items," Wallar said.

Keller's body was cremated earlier this month, and his ashes were flown back to his home in New Jersey where they were laid to rest. ▼

Anyone with info about Eric Keller or that would assist in the investigation of his death is asked to call the Eric Keller hotline at (707) 449-5267.

## LEGAL NOTICES

City and County of San Francisco  
Department of Human Services  
Request for Proposals #153

The City and County of San Francisco Department of Human Services (SFDHS) announces its intent to seek proposals from individuals and organizations interested in contracting to life skills classes and tutoring for the San Francisco Independent Living Skills program. This program serves youth, ages 15 1/2 to 21 in foster care.

The contract will provide \$240,000 (\$120,000 per year) over the period from 7/1/99 to 6/30/01. This contract may be renewed depending on performance of contractor.

An RFP packet may be picked up at SFDHS, 170 Otis, 8th Floor beginning Wednesday, February 24, 1999. Office hours are from 8am to 5pm.

The Respondent's Conference will be held on March 11, 1999 at 11:00 am at 170 Otis, 8th floor, SF, CA. For further information, call John Tsutakawa at (415) 557-5680. Due date for responses is 3/26/99 at 5:00pm.



Announces initiation  
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## MERCK DOUBLE PROTEASE STUDY

Are two protease drugs better than one? This study compares 3 drugs to 4 drugs for people who are starting a protease drug.

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Crixivan 2 times a day plus Viracept plus d4T plus 3TC.

Viral load more than 10,000. CD4 cell count more than 100.

No prior 3TC or protease inhibitor use.

For more information about these studies please call Mark Bowers at 415-353-6215. HIVCare is a non-profit, community-based clinical trial program of Saint Francis Memorial Hospital.



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## LEGAL NOTICES

President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/03/99.  
FEB. 4, 11, 18, 25, 1999.

President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/19/1999.  
FEB. 25, MAR. 4, 11, 18 1999.

President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 01/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/19/1999.  
FEB. 25, MAR. 4, 11, 18 1999.

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## LEGAL NOTICES

### City and County of San Francisco Department of Human Services Request for Proposals #151

The City and County of San Francisco Department of Human Services (SFDHS) announces its intent to seek proposals from individuals and organizations interested in contracting to provide a vocational club and computer training for the San Francisco Independent Living Skills program. This program serves youth, ages 15 1/2 to 21 in foster care.

The contract will provide \$208,000 (\$104,000 per year) over the period from 7/1/99 to 6/30/01. This contract may be renewed depending on performance of contractor.

An RFP packet may be picked up at SFDHS, 170 Otis, 8th Floor beginning Wednesday, February 24, 1999. Office hours are from 8am to 5pm.

The Respondent's Conference will be held on March 11, 1999 at 9:00 am at 170 Otis, 8th floor, SF, CA. For further information, call John Tsutakawa at (415) 557-5680. Due date for responses is 3/26/99 at 5:00pm.

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## LEGAL NOTICES

**STATEMENT FILE NO. 228719.**  
The following person(s) are doing business as Personal Angel, 123 San Juan Avenue, San Francisco, CA. 94112. This business is conducted by an individual, signed Robert a Dee Friedman, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/02/99.  
FEB. 4, 11, 18, 25 1999.

**STATEMENT FILE NO. 228285.**  
The following person(s) are doing business as Equal Benefits Advocates. 4130 Cesar Chavez #63 San Francisco, CA 94131. This business is conducted by an individual, signed Charles Jeffrey Sheehy, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 01/19/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/19/99  
FEB. 4, 11, 18, 25, 1999

**STATEMENT FILE NO. 228007**  
The following person(s) are doing business as Loren Arts 54 Monterey Blvd., SF, CA. 94131. This business is conducted by an individual signed Loren J. Macias. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 02/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/07/99.  
FEB. 4, 11, 18, 25, 1999

**STATEMENT FILE NO. 228667**  
The following person(s) are doing business as Sky Mechanical Co. 100 Campbell Ave. San Francisco, CA. 94134. This business is conducted by an individual signed King Tai Lau. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 02/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/01/99.  
FEB. 4, 11, 18, 25, 1999

**STATEMENT FILE NO. 228518**  
The following person(s) are doing business as TGSF 2478 28th Ave. San Francisco, CA. 94116. This business is conducted by an Corporation, signed Stephen Bailey,

President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 01/27/99.  
FEB. 4, 11, 18, 25, 1999

**STATEMENT FILE NO. 228855**  
The following person(s) are doing business as San Francisco MA 2450 8th St. San Francisco, CA. 94103. This business is conducted by an Corporation, signed Morteza Maroufi, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 1/1/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/05/99.  
FEB. 4, 11, 18, 25, 1999.

**STATEMENT FILE NO. 228748.**  
The following person(s) are doing business as Epiphany Floral Design. 18 Lansing St. #301 San Francisco, CA. 94105. This business is conducted by an individual, signed Craig Takeo Shishido, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/03/99.  
FEB. 4, 11, 18, 25, 1999.

**STATEMENT FILE NO. 322728.**  
The following person(s) are doing business as J.F. Professional Remodel Company. 745 Sargent St. San Francisco, CA. 94132. This business is conducted by an individual, signed Jing Fa Li, President. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 02/12/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 02/12/99  
FEB. 18, 25, MAR. 4, 11, 1999

**STATEMENT FILE NO. 229165**  
The following person(s) are doing business as Ashbury Tours. 635 Ashbury Street #4. San Francisco, CA. 94117. This business is conducted by an individual, signed Bill Ashbury



## CLASSIFIEDS

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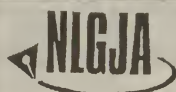
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## Program Director.

National Lesbian & Gay Journalists Association seeks outgoing & detail oriented individual to oversee programming of chapters, student initiatives, annual convention, and diversity initiatives. Responsibilities include: event & meeting planning, marketing programs; regular communication with leadership; create new programs; assist in foundation proposal writing. Salary low 30's, medical benefits. Send cover letter, resume, list of three references w/phone numbers, & brief writing sample pertaining to applicable job experience to Executive Director, NLGJA, 1718 M Street, NW #245, Washington, DC 20036

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## LEGAL NOTICES

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO: FILE NO:301281  
In the Matter of the Application of Bettina A. Kylie. For Change of Name. The application of Bettina A. Kylie, for change of name, having been filed in court, and it appearing from said application that Bettina A. Kylie has filed an application proposing that her name be changed to Bettina Alexander Marchello. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in department X-4-206 on the 25th day of March, 1999, at 9:00 o'clock am., of said day to show cause why the application for change of name should not be granted.  
FEB. 25, MAR. 4, 11, 18 1999.

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO: FILE NO:301328  
In the Matter of the Application of Peter-Marc Damen For Change of Name. The application of Peter-Marc Damen, for change of name, having been filed in court, and it appearing from said application that Peter-Marc Damen has filed an application proposing that his name be changed to Mugan Sozan Peter Schellin. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in department X-4-206 on the 30th day of March, 1999, at 9:00 o'clock am., of said day to show cause why the application for change of name should not be granted.  
FEB. 25, MAR. 4, 11, 18 1999.

## City and County of San Francisco Department of Human Services Request for Proposals #152

The City and County of San Francisco Department of Human Services (SFDHS) announces its intent to seek proposals from individuals and organizations interested in contracting to provide a college club and mentoring services for the San Francisco Independent Living Skills program. This program serves youth, ages 15 1/2 to 21 in foster care.

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An RFP packet may be picked up at SFDHS, 170 Otis, 8th Floor beginning Wednesday, February 24, 1999. Office hours are from 8am to 5pm.

The Respondent's Conference will be held on March 11, 1999 at 10:00 am at 170 Otis, 8th floor, SE, CA. For further information, call John Tsutakawa at (415) 557-5680. Due date for responses is 3/26/99 at 5:00pm.





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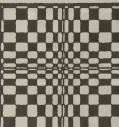
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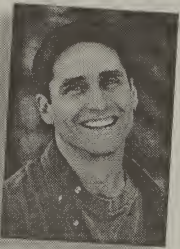
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**Life's a bitch, then you die**  
 Author Gary Indiana's mordant take on  
 the aging process in 'The Middle Ages.'  
 page 40

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 page 38



**Edgehogs**  
 Everett Lewis' rent-boy  
 saga 'Skin & Bone' opens.  
 page 33



# ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 29 • No. 8 • 25 February 1999



Karl Böhm in  
*Peeping Tom*

## View to a kill

by Chris Culwell

### Michael Powell's 'Peeping Tom' at the Castro Theatre

**D**on't let the benign title of this film fool you. *Peeping Tom* isn't about some run-of-the-mill perv who gets his kicks pecking in windows at an object of fleshy fascination. Though voyeurism is indeed close to the heart of Michael Powell's 1960 film, *Peeping Tom* is actually about a serial killer, Mark Lewis, a wannabe film director who toils by day on a film set and spends his nights making a movie about murder. Funny thing is, the stars of his picture are also his victims.

Lewis' snuff pic has its origins in one of his own father's pet projects, a manifesto on the effects of fear on the human nervous system, a multimedia experiment in which the infant and teenage Lewis frequently played a starring role. In *Peeping Tom*, Lewis takes his father's research to a new and more horrific level: with the aid of a bayonet mounted on the symbolic third leg of his tripod, he skewers his victims while photographing the result. "I want to see the face of fear," Lewis mumbles to no one in particular, and he does.

Although there is almost no blood to be

page 42 ►

## Martha Wash goes to heaven

**T**he first time I heard the voice of Martha Wash was 1981 at the impressionable age of 15 at a gay club in Minneapolis called the Y'all Come Back Saloon. The legal age for drinking and clubbing in Minnesota back then was 19, and though I didn't look legal, the bouncers didn't care just as long as you had an ID card that said you were legal. I had one. That night, Sylvester was scheduled to perform at midnight.

I heard Wash's voice again last week, by phone from her home in New York.

**Mark Norby:** The first time I saw you perform was 1981 with Sylvester. What's the difference between your audiences today and the ones back then?

**Martha Wash:** I think the biggest difference is there's more of them. The differences in age is really noticeable, too. Back then it was mostly one age group, and today there's the old ones, the middle ones, and the young ones.

The DJ was already pumping out high energy as my older friend Jimmy Lewis and I entered the club at around 10:30 p.m. We went right up to the bar and ordered Long Island Iced Teas and began to traverse the crowd of beefy bodies and lanky ladies. To me it felt like Studio 54: flashing lights and strobes, pulsing beats, randy boys, that incessant "Ah oooh, ah oooh" heard on the dance floor, and the pervading fumes of poppers.

When it hit midnight, Two Tons of Fun were the first to grace the stage: Martha

Wash to my left and Izora Armstead to the right. The music was pre-recorded, so all we were waiting for was the frontman. Sylvester came out onto the stage and the music dropped. The lights went out, except for two soft beams of light, one on Wash, one on Armstead — and one bright beam cast on Sylvester. Soft fairy-like beats from the first number rose beneath our feet. I didn't quite understand the opening lyrics until the end of the song's intro, when I heard, "Take me to heaven."

**What's your best memory of Sylvester?**

Acting crazy on stage! He would just go crazy and then walk over to me and whisper something in my ear in the middle of a song. He'd work the audience and get everybody going. He was a wild one.

Wash and Armstead chimed in with their soothing "Oooh oooh, aah aah." Then, as though the club were hit by a wicked tornado and the roof was falling in, Sylvester exploded with his passionate high scream, his jaws expanding as though he was going to swallow the audience whole.

The passion and energy of those three performers was something I wouldn't experience again until I moved to San Francisco at the age of 19. It was January 1985, and Sylvester and the girls were performing at the I Beam on Haight Street. Two Tons of Fun were now better known as The Weather Girls, but they still performed with Sylvester on occasion, and this was one of their last shows together. Sylvester was get-

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### Club Universe benefit for Ark of Refuge

by Mark Norby



Len Prince

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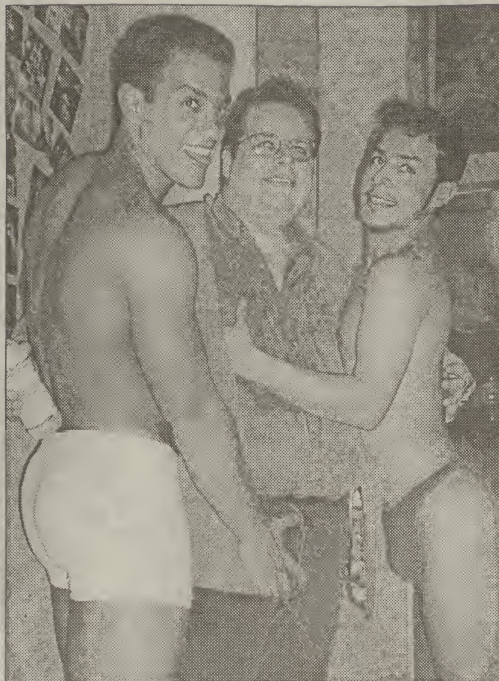
by Roberto Friedman  
and the Flesh Trade

On the day fashion designer and corporation Calvin Klein announced he was going to pull his new ad campaign from billboards in Times Square (some sweet and perfectly innocuous pics of cute little boys — that is, children — bouncing around on a couch and arm wrestling wearing their Calvin Kleins), we went to lunch at Lolita Thai restaurant and tried to think of our hero, author Vladimir Nabokov, who would not let his prodigious imagination be fettered by anyone else's politics. At the same time, we tried not to think of Jeremy Irons or James Mason as Humbert Humbert in the various ways VN's masterpiece has manifested in film. Hard to do.

Klein pouted to *Women's Wear Daily*, "You see other people's ads with children in underwear. The reality is that if the name Calvin Klein is associated with it, it brings something else to the issue. I see that now."

While Klein can see clearly now, it turns out we misread the cursive writing in its sign, and the name of the place is *Lolita* Thai. We think our Calvins are on a little too tight.

No underwear was required at most of the social events we attended last week. Our invitation to the 30th birthday party for 10 *Naked Men* playwright Ronnie Larsen which porn mogul Gino Colbert and the rest of the cast threw last week at the world-famous Nob Hill Cinema was explicitly extended to the whole newspaper staff. Strangely, however, no one else from the office



Birthday boy Ronnie Larsen gets a little attention at his party.

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showed up. That's not to say the event wasn't crawling with SF scenesters, pornographers and all manner of ero-to-entrepreneurs, for it certainly was. Somehow, the prospect of a decadent stage show, cutely dubbed *20 Naked Men*, consisting of hot and cold running strippers performing their butts off in honor of the birthday boy, was enough to bring Ronnie's People out on a cold, rainy night.

We've always thought this idea of combining socializing and sex acts a twee if charmingly perverted San Francisco fashion. Let's face it, one goes to a sex club or to a cocktail party with very different purposes in mind — well, we really can't speak for our readers. But filling the Nob Hill with titillated celebrants, serious strippers, ga-ga go-go boys and the odd drag queen, and plying them all with cheap champagne, turned out to be a good recipe for some debauched fun. Partiers lurked in the corridors, got a good look at the "Exotic Shower Shows" ("They're 'exotic' because they're actually washing up," commented one voracious voyeur), or grabbed a seat in the theatre to wait for the big shoo.

## Burl lives

Our host at the grand Larseny

party, Gino, lived up to his burlesque roots and was a smooth emcee, warming up the crowd by noting that while applause was a nice way to show appreciation for the young strippers (excuse us, we mean flesh performance artists), saying it with cold cash was even better. Fortunately, we were sitting with notorious SF scene photographer Jim James, who, being the good Queer Boy Scout he is, came totally prepared with a fat wad of one-dollar bills to ply the trade. James believes in doing his part to help along the redistribution of wealth.

To its complete credit, the stage entertainment could hardly have been raunchier. Newly 30, Larsen relaxed on stage with a bottle of bubbly, cozy in an E-Z-Boy recliner, while the lithesome torsos of countless performers (20) appeared framed, one by one, in a giant B.A.R. ad — and we mean the kind in the back of the book. Was our mind playing tricks on us, or did a few of these, er, faces seem familiar from our back pages? If these boys had any Calvin Kleins to wear, they were soon out of 'em, strutting and preening for the guest of honor, acting out various lewd and lascivious actions upon his person. Then they came down into the audience to do the same

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Performers play 'Lucky Pierre' at the Nob Hill Cinema.



## THEATRE

# 'Evita' at the Orpheum

## Cry for her

by Stephanie von Buchau

The 20th anniversary production of Tim Rice and Andrew Lloyd Webber's *Evita*, which rolled into the Orpheum Theatre last week, is reported to be on its way to Broadway. In a misguided attempt to gild the lily — I don't care where you stand on the piece politically, musically *Evita* is a masterpiece — much of the score has been "re-orchestrated to infuse Buenos Aires salsa rhythms," and the three leading roles have been cast with Latino actors.

The results are distinctly underwhelming. First of all, the original orchestrations by Lloyd Webber and Hershy Kay, which cleverly assimilate beguiling Latin rhythms (samba, tango, beguine), are taut, even witty. The new ones, uncredited in the program but apparently by music director Kevin Farrell, do little to increase the Latin flavor, and I miss the important harp part. After all, *Evita* is a British opera, not a South American tango show. If the producers really wanted to create something uniquely Argentinean, they should have considered employing a real composer, as Gidon Kremer did to re-orchestrate *Maria de Buenos Aires*, Astor Piazzolla's tango opera.

Larry Fuller, choreographer of the Hal Prince-directed original

*Evita*, here reproduces Prince's startling theatrical ideas, albeit watered down, and adds (as far as I can remember) a sleazy, unauthentic "tango" duo to the sensual vocal duet that Eva Duarte (Natalie Toro) and Juan Peron (Raymond Jaramillo McLeod) sing at their first meeting. "I'd Be Surprisingly Good for You" is my favorite song from the opera, an insinuating beguine that demonstrates both the genuine sexual attraction and the mercenary intent of this monstrous couple. The danced "tango" does nothing to improve Lloyd Webber's sexy scene, and actually detracts from the singers.

Toro is at her best in this number and in the two introductory verses to the opera's most famous aria, "Don't Cry for Me, Argentina." In her lower register and at quiet dynamic levels, her singing has an appealing intensity and perfect diction that fixes your attention. When the music rises, either in volume or scale, Toro's tinny soprano turns into a parody of the Nanny on helium. This unfortunate tendency, which had people all around me wincing, is emphasized by the production's terrible amplified sound. Frankly, I don't get it. *Miss Saigon* used the Orpheum's Meyer Sound Labs equipment, and its amplification was state-of-the-art. This production, granted by a different sound designer, is 50 percent unlistenable.

Raymond Jaramillo McLeod as Juan Peron in the new production of *Evita*.

### Anticlimactic

Raul Esparza plays Che Guevara with a sneering, nasal manner and a kind of stogy huffiness that seems at odds with Che's crudely macho character. The opera's climactic encounter between its antagonists *Evita* and Che — the only thing Alan Parker got right in his overblown film starring Madonna and Antonio Banderas

— doesn't work here at all. There is no chemistry between the singers, and the staging of "Waltz for Eva and Che" misses the potent erotic quality that is the point of Lloyd Webber's opera, i.e. in order to command the favor of the masses, you have to be able to seduce them individually.

Jaramillo McLeod is actually the star of the show. His stolid Peron is sexy in a dim, beefy way,

just as the original was. He has the valuable quality of stillness, particularly important as his co-star seems wired, and you sense definite heat between him and Toro. But he doesn't sing very well, either, and "She Is a Diamond" just disappears. Even worse is Tom Flynn as the tango singer Magaldi, who was *Evita*'s first lover. His out-of-tune "On This Night of a

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# The mother of all nerds

## Lynn Hershman Leeson's 'Conceiving Ada'

by Erin Blackwell

Some people have a hard time with the idea of genius inhabiting a female body. Please take them to see Lynn Hershman Leeson's *Conceiving Ada*. The film has its flaws, but stupidity isn't one of them. If anything, this homage to Augusta Ada Byron, Countess of Lovelace (1815-1852), by one of the Bay Area's more brilliant artists, has difficulty finding viable visual and dramatic forms for its multitudinous intellectual conceits. Come to think of it, I'm not even sure what they all are.

Emmy Coer (Francesca Faridany) is a red-headed, chain-smoking computer nerd who's working on a means to retrieve information from the past, virtu-

ally. She's got a bartending boyfriend (J.D. Wolfe), a dog, and seemingly unlimited time and resources to pursue her work.

When Emmy becomes pregnant, she freaks out about the inevitable inroads on her working life and goes to the mirror to cut off her hair. Whoever's responsible for the shiny, improbable, eyesore wig that Emmy wears for the rest of the movie (costume consultant Terrence Graven?) either

accesses Ada's bio, and we're introduced to the men in her life: Charles Babbage (John O'Keefe), whose Analytical Engine was the world's first computer, for which Ada would write the world's first software; her husband William King (Owen Murphy), and collaborator/lover John Crosse (Grateful Dead lyricist John Perry Barlow).

Somehow inspired by her sonogram, Emmy figures out how

film uniformly milksops? — she's at her ease.

Although she lacks the raven hair and brooding brow of the original Ada, Swinton has a rare gift for portraying mental activity onscreen. You can actually see her thinking complex, profound, original thoughts. I'm not kidding. Swinton imbues her lines (many of them culled from Ada's letters) with beauty, passion, intelligence, and spirit. Her most remarkable



Tilda Swinton as Ada Byron Lovelace in *Conceiving Ada*

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hated the actress or never wants to work in film again.

Emmy's mentor (a near-death Timothy Leary) is a kind of Wizard of Oz projection, tended by R.U. Sirius, who dispenses moral and scientific solace. He sends her a CD on which talking head Bruce "Neuromancer" Sterling says that in naming their computer language Ada, the Defense Department chose "a feminine symbol for a very masculine pursuit."

Disgusted by this bit of macho misinformation, Emmy forthwith

to spy on the past via her computer. She starts with an image of Ada (Tilda Swinton) and the elliptical sentiment, "Time: nothing ever animates without it." She and we then get to watch a film within a film: Lord Byron and Anna Isabella Milgate Byron (Karen Black) "conceiving Ada," baby Ada strolling in a garden, and Mary "Frankenstein" Shelley (Esther Mulligan) lolling on a bed with her.

### Real time

As remarkable as this time-traveling closed-circuit television is, Emmy wants nothing less than real-time interaction with Ada. The hacker's invasion of her fabulous foremother's privacy continues until she manages to suck Ada's very DNA down through cyberspace into her uterus to produce a little genius girl child who's a direct descendant. Don't ask me how.

Because Leeson herself is something of a digital genius herself — and was working with a limited budget — she figured out a way to film the period sequences without having to build sets. In a bit of breakthrough computer manipulation, the Victorian rooms were digitally mixed with the live actors simultaneous to filming. Never mind that the rooms (from Bay Area bed & breakfasts) are rather dowdy and stodgily shot. The very aesthetic ineptitude of this bravura technology begets an accidental authenticity, lending credibility to the historic bits.

Wizardry notwithstanding, the film's most stunning element is a human. As an actress, Swinton has often come across as a solo performer: she's great at monologues. In *Orlando* and *Female Perversions*, she seemed to act in a vacuum. Here, acting against blank blue walls and mediocre talent — why are the men in this

moments are the exquisitely Romantic riffs delivered from her deathbed, alone, near film's end.

As Ada's contemporary counterpart, Francesca Faridany creates a character somewhat lower down the heavens. She's twitchy, bitchy, and single-mindedly intent on her work. She spends an inordinate amount of time in front of the computer, but manages to make this seem fascinating. Her boyfriend hardly registers; unfortunately, the same can be said for the actor playing the part.

Emmy has some of the freedoms denied Ada, but nonetheless gets sidetracked from her own research in order to download Ada's DNA. Is this just another example of female self-sacrifice? Or the obvious thing to do when male-dominated culture systematically erases any woman who manages to beat the system? Or could giving genetically-manipulated birth to Ada's child be the highest form of Emmy's creativity?

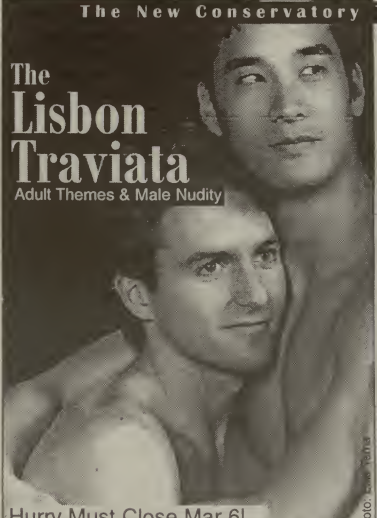
One of the issues the film leaves hanging is Ada's express wish *not* to be cloned: "I don't want all my secrets known." The film ends with a cloyingly Kodak moment of Emmy and her young daughter, all smiles. Somehow the doomed Romantic theorist has been reincarnated as a precocious schoolgirl, adored by her genius mom. This leaves us with a very mixed message, maternity being an occupation that has derailed so many brilliant women, those it doesn't outright kill. But the New Age desire to write a Goddess birth myth is strong, even among the intelligentsia. ▼

*Conceiving Ada* plays the Lumiere Theatre in San Francisco. For further reading: *Ada: The Enchantress of Numbers* by Betty Alexandra Toole (Strawberry Press).

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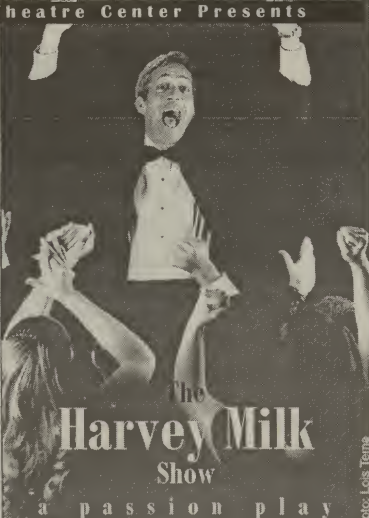
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## FILM

# 'Skin & Bone' at the Lumiere

## Edgeplay and black comedy

by Gary Morris

With the increasing mainstreaming of cinematic homosexuality, there's a distinct allure to movies that insist on showing the demimonde of gay s&m, hustlers, and edgeplay. Not that it's a crowded field, or to date a particularly successful one. Todd Verow's snuff-skirting *Frisk* repelled more viewers than it attracted, and a retrospective of the work of Bruce La Bruce, complete with the esoteric pleasures of stumpfucking, could probably be held in your garage. (You could fumigate it later.) Writer-director Everett Lewis (*The Natural History of Parking Lots*) adds an intense, brilliantly unsettling entry to this niche genre with *Skin & Bone*, made over a five-year period, finished in 1996, and just now getting a theatrical release.

It's no surprise that it took this long. There's loads of male nudity (always a problem for uptight general audiences), and like *Frisk*, *Skin & Bone* will simply be too disturbing for some, though Lewis gains points by leavening his grim tableaux with pathos and humor, not all of it black.

Inevitably set in Los Angeles, amid that city's arid strip malls, newsstands, and endless dusty streets, *Skin & Bone* prowls through the insular world of a trio of rent boys controlled by a mysterious madam named Ghislaine (Nicole Dillenberg). Harry (b. Wyatt) is an ambitious hunk who splits his time between tricking and trying to make it as a movie star. Handsome Dean (Alan Boyce) is younger and more naïve and falls into whoredom through a kind of pathetic disengagement with life that saturates this world and its denizens. A clueless pal of Harry's, Billy (Garrett Scullin), gets sucked into the life with disastrous results.

The film's conceptual richness and mocking wit begin with the credits, which show the ridiculously detailed form Ghislaine has the tricks fill out to specify what they want for their money. Her customers can request a "Gleeful, amused sadist" by merely checking a box; they can "Proceed by enema" if they wish, or be left with "Painful monthlong bruises." This clever motif hints at darker things, and gradually the movie allows these to unfold as tricks suddenly turn, fatal mistakes occur, and gruesome elements of radical sexplay creep in.

### Service stations

Because Ghislaine has both male and female clients, her boys are called on to service both. In one scene that shows how little control they have over what they're doing, Dean is forced to masturbate by two female scientists, who meticulously track his progress and force him to stop and start constantly for no fathomable reason. (They never touch him.) Another witty sequence has Harry interviewing for a job and, rejected, stripping down and seducing his female boss. It's a credit to director Lewis's sleight-of-hand and the film's visual variety that the latter scene reads initially as a real interview, perhaps Harry's attempt to change his life, rather than what ensues, which comes as a genuine surprise.

Lewis uses all manner of cine-

matic tricks to energize the film's events. He intermingles scenes of the trashy movies (*My Bloody Cop*) and TV shows Harry's involved in, varies the footage between color and black-and-white, and introduces disturbing flash-edits that keep us guessing consistently about his characters' motives and even whether an event is happening in or out of a sexual scenario or at all.

But *Skin & Bone* is neither simply satirical, nor simply gruesome. An element of genuine pathos runs beneath the sardonic wit and brutal, sometimes lethal sex. In one of the most affecting scenes, Dean is shown naked sweeping a kitchen and talking quietly to an unseen customer in the next room. This starts as one of the film's typical sexual psychodramas, with Dean trying to engage the customer as the latter's talk becomes increasingly un- hinged and desperate in recalling

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b. Wyatt (right) stars in Everett Lewis' *Skin and Bone*

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## Steven Brinberg at Piaf's Diva appearances

by Jim Van Buskirk

Entering Piaf's, the chic restaurant cum cabaret on Market Street, one is immediately impressed by the romantic atmosphere. The little lights hanging from white branches throughout the space create a magically intimate setting. The dramatically dark plum walls are covered with posters and photos of the boite's namesake, La Petite Môme herself. For this show, Steven Brinberg impersonating the immortal Barbra Streisand, framed photos of Barbra are set ever so unobtrusively around the cozy room.

During our prix fixe dinner (the prix is not indicated on the menu) we were serenaded by the androgynous "Madame Jo," whose husky voice and authentic French accent were well-suited to the Piaf songs she sang while accompanying herself on the piano. We liked our cute and personable waiter, even if the service was wildly uneven. I found the food to be better than I'd expected, while my friend Bill enthused, "The star of the evening was the sea bass bouillabaisse."

As the overture segued into "People," we waited in breathless anticipation for a glimpse of the diva. Which incarnation would it be? Slowly she appeared, descending the steep staircase. Dressed in a faux Donna Karan black empire



Steven Brinberg as Simply Barbra

dress and wearing a pageboy hairstyle, she was the more mature Barbra from the recent overhyped concert tour. "I don't know why I'm frightened... I'm making so much money."

During the show, billed as *Simply Barbra: The Wedding Tour*, Barbra commented on the joys of her recent marriage to Jim Brolin, then launched into a "Sadie, Sadie, Married Lady" medley. Recalling that she had been married once before to — who was it? Oh, yeah, Elliot Gould — she broke into "The Second Time Around/Love Is Only Love."

Some amusingly unlikely

choices followed, like the "Moo Cow" number from *Gypsy*. Imagining Alfred Hitchcock as the director of *Funny Girl*, she queried, "What's it all about, Alfie?" The repartee, though sometimes silly, worked unusually well to set up each song. "Home, Home on the Range" segued incongruously into "The Way We Were."

**Nails and polish**

Continually stroking the hair away from her face, extending her long, luminescent nails, and floating her arms as if she were soaring, Brinberg wryly and wittily

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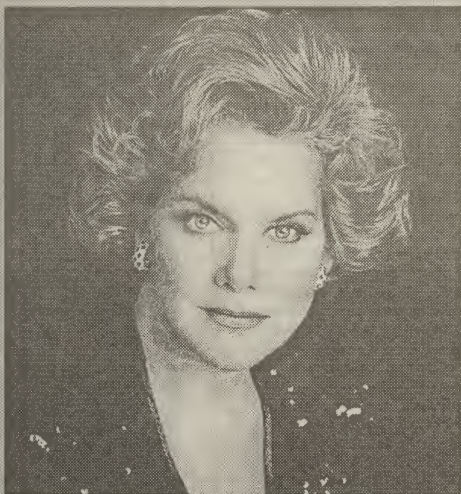
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**Back at the Plush**

Cabaret artist Lynda Jamison returns to San Francisco for an engagement at the Plush Room, through Sunday, February 28. Her new show, *Invitation*, was developed with Music Director John Oddo. Jazz pianist Larry Dunlap sits in as accompanist for the run.

Tickets are \$20, with a two-drink minimum. The Plush Room is located in the York Hotel, 940 Sutter St. For reservations, call 885-2800. ▼



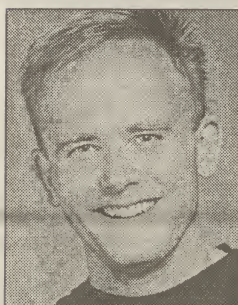
## MUSIC

# Hail and farewell

Changes afoot at Chanticleer, SF Opera

by Tim Pfaff

**H**appy lunar — or is it loony? — New Year. Resignations and retirements are February's news on the San Francisco music scene. Less than a year after being named Chanticleer's new artistic director, Craig Hella Johnson announced his resignation, effective February 15. And in a more easily foreseen yet no less startling development, the San Francisco Opera Board has announced that the company's general director, Lotfi Mansouri, will retire July 31, 2001, 18 months past the expiration of his last five-year contract and extending his tenure in the company's top spot to 13 years. The successor to the late Louis Botto, Johnson was only the second artistic director in Chanticleer's two decades; his role is being filled for the foreseeable future by the all-male chorus' longtime music director, Joseph Jennings. Mansouri is only the fourth general director in the Opera's 77 years.



Chanticleer's Craig Hella Johnson

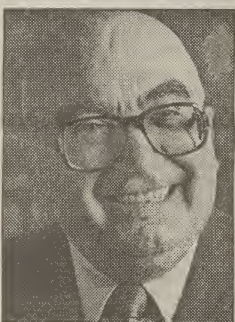
In a phone interview last week, Johnson called his decision a simple matter of the "creative heart." Gratifying as he found his association with Chanticleer, he missed the active music-making aspects of his life — performing, conducting and composing — that his administrative duties, however "artistic," took him away from. I found no reason to doubt the genuineness of his remarks, question his choice or respond with anything but admiration for his manifest lack of embarrassment over the situation, confidence in his decision and singular clarity of purpose. An experienced improviser and arranger of music with a limited experience in composition, he has received a commission to compose a major work for chorus and instruments, due in the year 2000, and his enthusiasm for it seems tempered by an altogether appropriate sense of humility and, better, personal duty.

As remarkably, nothing in the organization's reporting of his resignation contradicts his own assertion that he leaves "on very friendly terms" and that "down the road we may again cross paths." Still, even his own account of the "soul-searching" that preceded his decision pales somewhat before the fact of Chanticleer's nearly year-long search for the post to which he was named and the untold — I asked, and was untold — expense, much of it underwritten by the San Francisco Foundation, involved in the search that began days after Botto's memorial service.

The loss, unfortunately, is deeper than merely financial —

even if there is astonishingly little loss of face on Johnson's part, or on Chanticleer's. His is hardly the only personnel change of note in recent years. There have been major changes in the roster of singers of late, and if Chanticleer remains identifiably Chanticleer, there's no point in pretending that the chorus has as integrated a sound as it has in the past or that its artistic mission has been refined beyond maintaining its audience-pleasing posture along well-traveled musical roads.

Johnson's single innovation — a program of concerts with other ranking Bay Area artists that will be realized first in August's "Concert with Flicka," an event that will include a new Jake Heggie commission for Bay Area diva Frederica von Stade — at least represented a new direction of significant scope. Jennings' boundless enthusiasm and musical acumen are sure to abet the enterprise, but there's little reason to hope for more than continuity as Chanticleer rethinks its artistic future.



SF Opera's Lotfi Mansouri

## On the other hand

Next to the bonhomie and esprit de corps surrounding the transitions at Chanticleer, the Opera's news seems downright craven. Even *Chronicle* letter-writers saw through Mansouri's announcement that he had achieved his goal of a year-round opera season as nothing more than putting a happy face on business as usual, even obfuscation of the reality of calling less more. Right beneath the announcement that Mansouri is retiring — which the dailies loyally trumpeted — lay the real news: that Mansouri is not retiring. Given the realities of present-day opera scheduling, the extension of his contract means he will be responsible for repertoire planning and casting through the year 2004. Not since the announcement of Michael Tilson Thomas as the Symphony's forthcoming music director has the announcement of a major San Francisco director's departure promised such an excruciating, and in this case perilous, waiting game.

Whatever else is true, there's no escaping the fact that during Mansouri's watch an opera company once regarded as at worst second only to the Met in this country and, on its good days, a major challenge to the Met's museum approach to the art form, has lost much of its stature internationally and reached an all-time

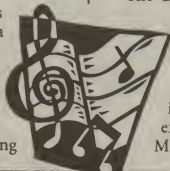
artistic low. If it hasn't yet stabilized at the laughing-stock stage, it has reached the point where audiences can be heard to laugh out loud — during deeply serious fare — at the price of \$115 a pop for their amusement. Hard laughter, if you ask me.

The Board's proclamations, which accompanied the announcement of Mansouri's retirement, that the company is only now emerging from its 18-month exile from the War Memorial during the Opera House's renovation (the

overseeing of which Mansouri rightly sees as his greatest achievement as general director) might well seem disconcerting to longtime subscribers occupying the re-upholstered seats in real time at millennial prices. Its gratitude for Mansouri's staying on during their search for his successor — which has barely begun — raises questions about the nature of civic leadership. Its self-congratulation for boasting members experienced in recruiting CEOs might well alarm anyone distraught over the company's current artistic mission, or lack thereof. Its professed relief that there could be a six-month overlap for Mansouri to train his successor

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## Notes From All Over



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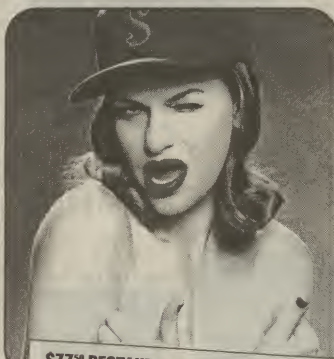
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# Dancing with heavy legacy

## Alvin Ailey American Dance Theater in Berkeley

by Aimée Ts'ao

**D**on't miss the Alvin Ailey American Dance Theater for the final five performances of their ten-day run at Zellerbach Hall in Berkeley this weekend. It's guaranteed high-energy dancing by some of the most gorgeous dancers you'll ever see. For the past two years, friends had told me that the company had really been revitalized, and I finally got to see for myself last Saturday night. The company has managed to recapture the drive and exhilaration of its early days. Like many dance troupes, the Ailey company had reached a flaccid middle age after an exciting youth. I had stopped going to see them. After all, how many gospel-song-flounced-skirt-and-parasol ballets do you need to see? I suppose that new audience members found something to like, but I had wanted to see the company move into unexplored territory, given the obvious talent of its dancers.

Now celebrating its 40th anniversary season and 30th year appearing in Berkeley, the company has been headed by Artistic Director Judith Jamison for the past 10 years, since Ailey's death in 1989. An Ailey dancer for fifteen years from 1965-80, its star, and chief muse for Alvin Ailey, Jamison was one of the most powerful dance performers of the century. The word charisma doesn't even begin

to describe her stage presence. It is now obvious that her talents also include nurturing the artistic well-being of the company and choreographing her own work.

Saturday night's program begins with Alvin Ailey's *Streams*, to music by Miloslav Kabelac and lighting by Chenult Spence. The dancers are luminous in this piece created in 1970, though it looks dated and isn't particularly interesting choreographically. Technically, the company has come a long way. The ensemble work, beautiful arcing lines with fluid torsos, is evidence of solid training, which gives weight and meaning to the steps. Mucuy Bolles is impressive in her solo, "Recitativo," alternating lyrical passages with intense dropping-to-her-knees emotive ones. In the "Scherzo," Richard Witter and Matthew Rushing dance with such intensity and precision that you feel yourself become energized just watching them. The music is too much in the same vein for all but the last section, "Diabolico," which comes alive both musically and choreographically. Beginning with a girl lying on the floor, six couples and a partner join her for a *pas de deux* times seven, using opposite-sex and same-sex couples. At the end, the dancers all leave the stage, save a single man lying on the floor. In general, Ailey instinctively knows how to choreograph for the men. He understands their bodies and



Members of the Alvin Ailey American Dance Theater.

the way they use their energy, but often the movements for the women look superimposed, not originating from deep within.

### Signature piece

Ailey's *Cry* has been a signature piece for both choreographer and Jamison, on whom it was originally set. This dance, to music by Alice Coltrane, Laura Nyro and Chuck Griffin, was dedicated by Ailey to "all Black women everywhere — especially our mothers."

In sixteen minutes he manages to show more aspects of a black woman's life in this world than most artists could in several hours. Every gesture is filled with multiple meanings, and there is so much food for thought that you won't be hungry again for days. Although I want to be fair, I have a hard time divorcing Jamison from this role, and therefore keep comparing Dwana Adiaha Smallwood's interpretation to hers. Smallwood is brilliant, nuanced, powerful, tender, ferocious. *Cry* is the kind of work that summons the very best from those who dance it. While acknowledging the validity and beauty of Smallwood's dancing, in my heart, I still want to see Jamison dance it again.

Jamison's *Echo: Far From Home* received its Bay Area premiere Saturday night. The curtain rises on an empty stage with a projection of a ballet dancer in a long Romantic tutu. A voice repeats, "We don't allow black children in this school," while a collage of music begins. Bits of the Sugar Plum's variation from *Nutcracker*, opera, ballet, funk, and you-name-it provide accompaniment for the dancers as they enter. My mind flashes to what I know

of Jamison's own life. She trained as a classical dancer in Philadelphia as a young girl, but at that time very few African-Americans were performing in any major ballet companies. Though there were all-black troupes, the likelihood of her becoming a ballerina was almost nil, especially given that she grew to be five foot ten inches, and that the popular myth that blacks couldn't dance ballet was still very much in place.

The piece is a series of vignettes of a black family, with references to the heavy legacy of slavery that still colors the family's life. Edward Franklin as the Mentor in "Spirit Walker" moves with majestic elegance. As the Mother and Father in "Far From Home," "Lay Down My Cross" and "Heart," both Renee Robinson and Uri Sands give full, emotionally satisfying performances. Richard Witter dances again with such commitment and effortless technique as the Lover in "Sweet Bounder" that you wonder if he's really human. In their roles of Teacher and Daughter, respectively, Linda-Denise Evans and Linda Cáceres round out the excellent cast. Not all the choreography works or is especially memorable, but the total impact of the piece, including lighting by Timothy Hunter and scenic design by Hunter and Jamison, is very moving.

The program closes with *Suite Otis*, by George Faison to the music of Otis Redding. Definitely a crowd-pleaser despite the hot pink costumes which belie the 1971 date of creation. The dancing is exuberant and full of joy. Corny humor always works as well. But the piece ends rather strangely in an undramatic way. Fortunately, the standing ovation at the end demands an encore in which the dancers pull out the remaining stops. You really do feel satisfied, after all. ▼

Alvin Ailey American Dance Theater continues its run at Zellerbach Hall, UC Berkeley Campus, through Sunday, February 28. For tickets, call (510) 642-9988. Also available from BASS outlets.

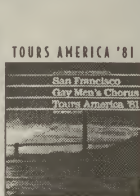
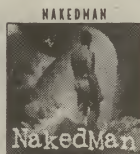
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## DANCE

# Nijinsky syndrome

by Stephanie von Buchau

*The Diary of Vaslav Nijinsky* edited by Joan Acocella; translated by Kiril FitzLyon. Farrar, Straus and Giroux; \$30.

Vaslav Nijinsky was the most famous ballet dancer of the 20th century. Yet he danced only for a decade and there is virtually no record extant of his work. Many critics believe he was more influential as a choreographer, yet of his few ballets, only *Afternoon of a Faun* exists in recognizable form. Nijinsky's masterpiece, *The Rite of Spring*, has been almost completely lost; the Joffrey Ballet "reconstruction" we saw a few years ago was fascinating but hardly authentic.

Most of Nijinsky's fame in the nondance world rests on two things: one, he was the open homosexual lover of Sergei Diaghilev, founder of the Ballets Russes, and two, he went mad in his late 20s (he was diagnosed a chronic schizophrenic, which editor Joan Acocella discusses in detail in her lucid introduction) and was incarcerated off and on for 30 years, until his death in 1950.

His wife, Romola de Pulszky, whom he met on a tour of South America and married abruptly in Buenos Aires, causing the enraged Diaghilev to fire Nijinsky from the Ballets Russes, published these diaries in 1936 in highly expurgated, rewritten form. Nijinsky had started writing them in 1919, the day of his last dance concert (for a private party) in St. Moritz. He appears to have realized he was losing touch with reality and may have hoped that the diaries would prove his sanity.

*Au contraire*, they do exactly the opposite. Acocella suggests that these tragically deranged writings, which occupied Nijinsky for six weeks, are the only sustained, on-the-spot account we have of an artist entering psychosis. I wouldn't dream of contradicting Acocella, especially as she has also written a textbook on abnormal psychology, but it seems to a lay reader, after absorbing this text conscientiously translated by Kiril FitzLyon from

the author's original Russian, that we are not witnessing someone entering madness, but a person already in the grip of full-blown psychosis.

## Faux-naif

True, Nijinsky is logic itself at times — especially on money and politics, where his faux-naif stance barely conceals a worldly bitterness over the fact that rampant materialism has crushed the spirit of art. This is one of the reasons that the anti-psychiatric theorists of the '60s and '70s — Szasz, Laing, Wilson — found Nijinsky to be such a compelling symbol for their belief that existential truth-seekers, i.e. delusionists, were the sane ones, while the rest of us were nuts; biological research since then has proved that a disease like Nijinsky's was probably at least partly chemically induced.

Wherever it comes from, passages such as the following make up the bulk of these terrible ramblings: "Sert [Misia Edwards' lover] is a silly artist because he doesn't understand what he is doing. Sert thinks I am silly. Sert thinks I left Diaghilev for a silly reason [i.e. to marry Romola]. Sert thinks I am silly and I think he is silly. I will be the first to slap his face, because I feel love for him. Sert will shoot me if I slap his face. Sert has Spanish blood. Spaniards love a bull's blood [i.e. bullfighting] and therefore like murders."

This goes on and on, a queasy mixture of childish egotism, startlingly psychological insights and bigotry. Nijinsky says equally uninformed things about Jews, Germans, Frenchmen, often ending an ignorant diatribe with "I love Jews." He thinks he is God, or that God is talking to him. He is obsessive about digestion, elimination and sex. His outbursts on tarts, stomach pains and masturbation are like a parody of Tourette's Syndrome; he feels compelled to reiterate: "Prick, prick, prick" or "shit, shit, shit."

## Homo sapient

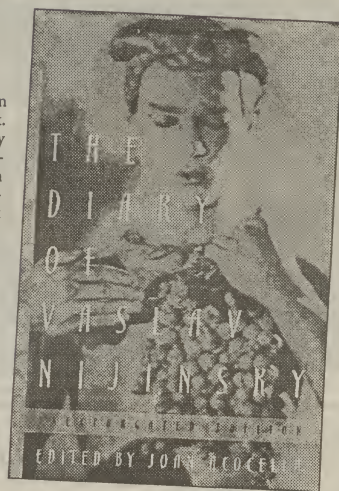
Of most interest to readers of the B.A.R. will be Nijinsky's musings on his own homosexuality. A

whole generation of dance lovers, informed by gay liberation, came to see Nijinsky in the soap-operaish form he was presented in Herbert Ross' vulgar 1980 film: a confused gay man who was somehow forced into a loveless marriage with a neurotic fag hag who separated him from Diaghilev, the love of his life. They will be amazed (and maybe horrified) to read how Nijinsky tries to deny his homosexual being. According to the diaries, he slept with Diaghilev and Russian noblemen when he was young to advance his career and provide for his mother. He claims repeatedly that when he was living with Diaghilev in Paris, he sneaked out to consort with prostitutes. Even Acocella concedes that "despite his early homosexual experiences, he was primarily heterosexual."

It's got to be more complicated than that. First of all, the diary is an attempt to keep himself from being locked up in an institution and, since his wife is the one who had the power, he addresses most of the book to her. Naturally, he

would paint himself in the best possible light. Also, he is continually involved with the mechanics of sex, with arousal, masturbation, coming — but he seldom discusses the emotions of love-making. This tends to make the reader wonder if sex wasn't just another bodily function to a man whose preoccupation with his body is part of the dancer's lifestyle.

When he discusses Diaghilev, he doesn't talk about sex but about the agony of loss, the fear of abandonment. It's easy to see Diaghilev as the father that Nijinsky never knew; heterosexual women and well as homosexual men sleep with substitute fathers all the time. They just don't go mad because of it. In other words, this unexpurgated version of Nijinsky's diary raises more questions than it answers. It was obviously a labor of love for Acocella and FitzLyon; nobody could live for years with these pitiful cries of pain and egotistical ramblings without having deep compassion for the subject. ▼



## Evita

◀ page 31

Thousand Stars" may have been meant as a parody of bad singing, but it is one of the opera's best arias and deserves better treatment. Ditto "Another Suitcase in Another Hall," which has such a good tune that Madonna appropriated it for the film. Angela Covington conveys youth (Peron liked them prepubescent), but her wan vocalism lets the wonderful melody evaporate.

With its out-of-focus films and raucous sound, half-baked performance and not-quite-ready for prime time dancing, this is not the worst *Evita* I've ever heard — that honor goes to the production that played SF a few years ago with the wife of the Rotary Club of Scottsdale, Arizona's president in the title role — but it doesn't seem to me ready for Broadway, either. Its biggest asset is also its worst liability, Miss Toro. Her energy is enviable and her account of Eva's death moving, but that Minnie Mouse top voice tends to erase any good work she has done.

## Birthday party

If you love Lloyd Webber — and you shouldn't be ashamed of doing so; he's written some of the most beautiful operatic music of the last 20 years — you'll do better to plant yourself in front of the TV on March 7, when KQED (Channel 9) broadcasts "Andrew Lloyd Webber's 50th Birthday Gala" from London's Royal Albert Hall. It stars Banderas (in numbers from *Evita* and *Phantom of the Opera*), Elaine Paige ("Don't Cry for Me, Argentina" and "Memory"), Sarah Brightman (two numbers from *Phantom* and "Pie Jesu") and Glenn Close (both arias from *Sunset Boulevard*).

As a special treat, Kiri Te Kanawa sings the latest Lloyd Webber ballad, "The Heart is Slow to Learn." This painful evocation of lost love must have taken a certain amount of fortitude for Dame Kiri to deliver, considering that her longtime marriage recently broke up. Call Lloyd Webber high camp if you must, but it is of the most delicious variety. I enjoyed this swiftly-moving 90-minute (no speeches!) TV show a lot more than I did the Broadway-bound *Evita*. ▼

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Hedwig and the Angry Inch, with Stephen Trask (left) and John Cameron Mitchell (second from left)

## Glam bam, tranny ma'am!

'Hedwig and the Angry Inch' on CD

by Adrian Roberts

Let's get one thing out of the way first. I have never actually seen the off-Broadway rock musical *Hedwig and the Angry Inch*. Oh sure, I've heard lots about it. *Rolling Stone* called it "the first rock musical that truly rocks." *Time* magazine called its songs "the most exciting hard rock score written for the theatre since, oh, maybe ever." And let's face it, when a trendy, hipster, alternative music mag like *Raygun* does a feature on something like this, one gets the distinct impression that this isn't your normal, everyday sort of rock musical.

**On the feverishly punk 'Angry Inch,' Hedwig sings with ferocious bitterness, 'Six inches forward, five inches back; I've got an angry inch!'**

And of course, it's not. Had I not known that *Hedwig and the Angry Inch* was an original cast recording from an off-Broadway show, I would have simply assumed it to be a kick-ass concept album from a versatile, energetic, glam-influenced rock band that just happened to be fronted by a cool drag queen. And, in a way, it is just that.

Hedwig, the East German transsexual who is the show's centerpiece, is the drag creation of John Cameron Mitchell, who plays her as part Courtney Love, part Marlene Dietrich, with some tragic Nico thrown in for good measure. Her band, the Angry Inch, gets its name from Hedwig's genitals, or what's left of them after a botched sex-change operation. Played by New York City pop-rock combo Cheater, the Angry Inch rips through all eleven

songs from the show, in addition to one extra track written especially for the album.

Being familiar with the show's storyline is hardly necessary for one's enjoyment of the record, that's for sure. Take it from me — all I know about the "plot" of the show is that it's essentially a club gig by Hedwig and her band, intercut with tragicomic monologues about her hard-knock life growing up in Berlin, her turn as a bored Midwest housewife, and her eventual transformation into a struggling rock goddess. I'm sure there's more to it than that, but like I said, I've never seen the show. For me, it's all about the songs, which are so good they

tragic result is recounted immediately afterwards on the feverishly punk "Angry Inch," where Hedwig sings with ferocious bitterness, "Six inches forward, five inches back; I've got an angry inch!"

Elsewhere on the record, things go from stripped-down mellowness to glammed-out excess, such as when the melancholic piano ballad "Hedwig's Lament" transitions into the balls-out (or is that balls-off?) rocker "Exquisite Corpse." Things culminate at the end with the anthemic, soaring rock majesty of "Midnight Radio," Hedwig's paean to rock goddesses everywhere — including herself — and to the transformative powers of rock and roll. "Here's to Patti and Tina and Yoko," she sings. "Aretha and Nona and Nico and me; and all the strange rock-and-rollers, you know you're doing alright — so hang on to each other, you gotta hold on tonight!" It's the kind of song that makes you want to fumble for a lighter and hold it high in the air — a beautiful, swaying, perfect album-closer.

Of course, listening to *Hedwig and the Angry Inch* is only going to make you want to go see the show — it's no wonder the production has been such a hit. But unless you're planning a trip to New York City, you're probably going to have to wait for either the touring version to come around, or the movie adaptation, which is scheduled to be released next year. Until then, however, this record stands fine by itself, a dramatic and eclectic rock album as performed by an edgy and fascinating drag queen. ▼

stand on their own just fine.

Keep in mind, these are not "showtunes," at least not the kind one has come to expect from a traditional theatrical show. Written by Cheater bandleader Stephen Trask, they're simply great rock songs. And while it doesn't sound like they advance the plot very much, the tunes do create varying moods, a testimony to Trask's stylistically diverse songwriting.

### Wall of sound

For instance, there's the blisteringly raucous opener "Tear Me Down," where Hedwig is introduced by being compared to the Berlin Wall. Following that comes the slow, nearly-acoustic swooner "The Origin of Love." Two songs later, the swingin' country-western ditty "Sugar Daddy" neatly explains how Hedwig had her sex-change operation paid for, while its

**A Hedwig and the Angry Inch record release party takes place next Tuesday, March 2, 11 p.m. at Trannyshack, located at The Stud, 9th and Harrison Sts. Free CD, T-shirt, and poster give-aways, along with a Hedwig lookalike contest. Cover is \$4.**



## MUSIC

## Martha Wash

◀ Arts cover

ting weaker as AIDS zapped his energy. Wash and Armstead were gaining international fame with their hit "It's Raining Men."

What's your best memory of your duets with Armstead?

Acting crazy. We used to go nuts! She's as big as me, and when we went crazy, we really went crazy.

Wash and Armstead went their separate ways after their last hit, "I'm Gonna Wash That Man Right Outta My Hair." Wash since has had many hits on the gay circuit with both C & C Music Factory and Black Box. Her fame has soared even higher during her solo career, and she performs regularly in San Francisco, where she was born, raised, and where she originally teamed up with Sylvester and Armstead.

She's returning to our town to perform a benefit concert for the Ark of Refuge, a local AIDS community organization formed by the City of Refuge Community Church and dedicated to providing education, personal support and youth outreach in the fight against AIDS. Wash will perform Saturday, February 27 at Club Universe, 177 Townsend at 3rd Street. Doors open at 9:30 p.m., and the cover charge is \$12. The benefit concert is a prelude to her upcoming release *Martha Wash — The Collection*, a compilation of her entire career, from her first days with Sylvester to the present.

Which songs do you plan to perform on Saturday: Sylvester hits, Weather Girls hits, C & C Music Factory and Black Box hits, and which of your solo hits?

I'm not tellin'! It's gonna be a surprise.

You're not even going to give us a clue?

No, no! I want this to be a special night. It's a benefit that I feel very close to, because of my past and where I'm at now, and the Ark of Refuge is very important to me. It's me solo, and it's a surprise.

What's been the best thing about being solo?



Martha Wash

I'm in front now. Being backup for so many years was wonderful in many ways, but now it's me out front, and it's a very different feeling. I'm the one responsible.

What's been most difficult about being solo?

Being solo has its ups and downs. The most difficult thing is the promotions, getting the music out there. Recording is a lot of work, and being responsible is a lot of work. I miss a lot of people, too.

If today you had one thing to say to Sylvester, what would it be?

That I'm still hanging in there.

If you had one thing to say to the gay community, what would it be?

I would say thank you for all of your wonderful support. You have stuck by me through it all, and I love you.

How do you center yourself? I mean, how do you find your "om?"

Oh, wow. I find it by just sitting down. Taking time. Sometimes when I'm just driving, I take time, I talk to the Lord, I thank him.

Is there anything you want to say to everybody before you perform Saturday?

I want to say that I'm comin' home. I miss my city San Francisco. The Reverend Yvette Flunder [from the City of Refuge Community Church] and I go way back. The Ark of Refuge and I go way back. I want everybody to be there at Club Universe Saturday, and I can't wait. It will be a night to remember. I'm comin' home. ▼

An autograph signing and pre-party will be held Friday, February 26 from 1 to 3 p.m. at Planet Hollywood, Stockton and Market Streets in San Francisco. All are welcome. Pre-sale tickets for Saturday's benefit concert at Club Universe are available by calling (415) 974-6020.

## Skin and Bone

◀ page 33

a lost love. But like other characters in the film who can't resist the lure of danger and possible self-destruction, Dean opens the door and finds a naked man, swathed in shadows, sitting in a wheelchair. Their connection from this point could easily fall into bathos, but Lewis makes it tremendously powerful and real with a complex,

discreet lighting scheme, halting dialogue, and a pervasive air of longing.

If there's a problem with *Skin & Bone*, it's that the acting doesn't always measure up to the concept. A case in point is Nicole Dillenberg's Ghislaine. The film generates serious tension around her character, shown driving endlessly through Los Angeles, looking glamorous and inscrutable in her opaque sunglasses, arranging increasingly troubling scenarios for

her boys. But when she talks, the carefully crafted illusion of Ghislaine as a malevolent god-figure whimsically destroying those around her is threatened. It's a tribute to Lewis's skill that her visual image, and the film's spell, is so powerful that it ultimately transcends such limitations. ▼

*Skin & Bone* opens on Friday, February 26 at the Lumiere Theatre.

## Steven Brinberg

◀ page 34

captured the essence of his — and our — idol. In addition to the familiar mannerisms, Brinberg, without ever breaking character, was able to convey the star's unexpectedly believable warmth and ability to poke fun at herself, even as she continued to take herself so marvelously seriously. With his polished, if stylized, vocal control, Brinberg lovingly and masterfully captured the essence of Barbra.

As if Barbra were not enough for us, at one point she did short takes on a dozen other songstress-

es singing unusual selections: Julie Andrews in a number from *The Life*, Betty Buckley doing *No, No, Nanette*, Carol Burnett mouthing a number from *Capeman*, Katherine Hepburn croaking a song from *The Lion King*, Ella Fitzgerald extolling *Sweeney Todd* — well, you get the idea.

Some of the songs sung — you should pardon the expression — "straight" were disarmingly effective. These included such famous hits as "Funny Girl," "Happy Days are Here Again," "Evergreen" (dedicated to Bill Clinton), "What Did I Have I Don't Have Now?" (from *On A Clear Day You Can See Forever*, which co-starred Yves

Montand, Piaf's former paramour) and, of course, "People." With a hilarious encore, Barbra topped herself by doing both parts of the duet version of "You Don't Send Me Flowers."

Brinberg as Barbra will be holding forth at Piaf's until February 27. Then we can look forward to Katie La Bourdette as Marilyn, Pam Munter as Sinatra, and finally, James Beaman as both Dietrich and Bacall. If they're as well-realized as Brinberg's Barbra, it'll be a sensational spring season. ▼

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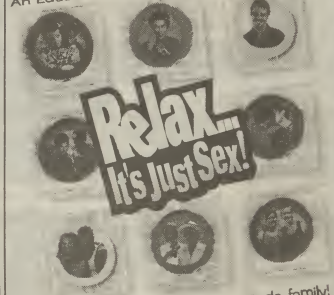
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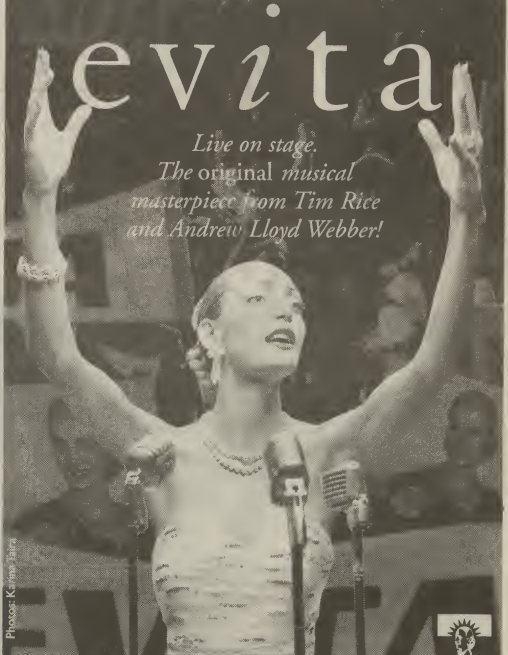
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# The mystery of middle age revealed

by Gary Indiana

The absolutely inevitable: an exponential increase in the time you spend wondering when you will die, under what circumstances, from which disease, which malady will carry you off, neoplasm, renal failure, cardiac arrest, shock, any number of arcane things can finish you; wondering how, exactly, every living thing accomplishes the transition from existence to non-existence, a fantastic amount of time wondering how consciousness, and being, can simply perform this vanishing act, that a person is literally here today and gone tomorrow; consequently a lot of time taken up with the idea of self-preservation, jumping up and down in a gym, swimming, running, getting that heart pump-



### The Middle Ages

ing, at the same time fearing that all this exercise will actually cause a heart attack instead of preventing one; eating lots of dark green vegetables, eating stuff like tofu, stuffing yourself with fruits and fibrous material to trigger prodigious shitting, eating things you think will unclog your arteries and bring renewal to your internal organs; listening hopefully to reports of medical advances, of people living into their hundreds, at the same time convinced that your own genetic inheritance will cause you to die at the same relatively modest age as your parents, once they're gone it's just you and death, no intermediary, no buffer zone, and of course you look at time in a different way, you don't have time for just anything any more, no time left for people who waste your time, no time for stupid romance, no time for pipe dreams and go-nowhere projects, no time for self-delusion, you begin to see a year as a very short

period of time indeed, look at all the years that have flashed right by, years when you thought you had a million years to live, now you've got a lot more years behind you than you have in front of you, you begin to understand that if you don't do something now, today, this week, this month, you probably aren't going to do it, all the stuff you've been saving for later you might as well kiss goodbye, anything you were expecting to happen all by itself probably isn't in the cards, after 40, 45, a certain element of surprise is missing, you've seen most of this movie before, more than once, you've met these people before, more than once, you've heard this conversation before, many times, you know what other people can do for you and you especially know what they can't do for you, you know the place where indifference sets in, you know

where your attention drops off, you know that the world can go on happily without you and will, if you're lucky you begin to see the futility of bad emotions, the waste of time that bad emotions claim as their special province, even the stupidest people begin to acquire a certain wisdom once they've had a few decades of disappointment, the people to avoid are the people who cling to their rotten feelings, who claim your time with nostalgia, who poison your days with their bitterness, the people who think they know what they think, all those people with their stale formulations, their stale ideas, their ridiculous ambitions, their putrid little hopes, their utopias of solipsism...

### Control room

Age confounds you and undermines everything. Desire is no longer desirable, longing is stupid, you locate your pleasure more and



Gary Indiana

more in things you can control. Collaboration with the unknowable no longer extends into your personal life. You know how many cocktails you can drink without feeling miserable, and no more. What drugs if any you can ingest, and no more. (Best to give all that up anyway, it's only charming in the young.) What sorts of people you can afford to let in, and which ones you absolutely have to keep out. By this time you've met every variety of creep and every manner of asshole, and social life consists of protecting your stomach lining. Every face you kiss, every deal you make has a meaning you can't hide from yourself. Yes, you would like to have sex with 18-year-olds: who wouldn't? And you can. But

be times when lying flat on your back in bed, flicking a TV remote, with a bowl of ice cream in front of you, is going to be infinitely better than the biggest, stiffest cock on the planet, better than the tightest asshole, better than kisses, better than promises, better than people, better than dreams. If you think this is tragic now, wait until you see how artfully life contrives to make it marvelous. It's a puzzle why they don't just come and shoot you at that point, but they don't, so you might as well enjoy it.

There is nothing so wonderful about aging except the revelation that there was nothing so wonderful about being young, you pranced around in your igno-

**You were cute and stupid once upon a time, and now you're ugly, competent, and ready for the boneyard.**

you don't really inhabit the same planet, or speak the same language, or belong to the same species, and after they come you go back to your separate worlds. It's just you and death, no 18-year-old is going to get you through. Nobody is going to get you through. You find yourself living for this meal, this movie, this walk in the park, this moment: nothing is ever going to be quite this good again, because of the maintenance. This bag of water that carries your consciousness around isn't going to support you forever, no matter how much you jump up and down in the gym, you can jump up and down all you like, it won't shake the cancers out of you. Later on your bones will hurt, your eyes will degenerate, your hearing isn't what it used to be and neither is your memory, you're going to need more rest, more sleep, less excitement, less noise, you're going to crave a little peace even more than you crave a big dick, much more, really, there will

rance thinking everything would always be easy, that the bill for it all would never arrive, well, surprise, you have to pay for everything. After losing your looks, your revenge on those who still have them is the knowledge that nothing lasts forever, that the arrogant are made small by time and the mighty invariably fall, the losers win, the people and things that meant everything when you were young and vulnerable shrink down to such a tiny size that you could knock them over with a good shove if they weren't so fucking pathetic. You were cute and stupid once upon a time, and now you're ugly, competent, and ready for the boneyard. It's better than nothing, which is what you have waiting on the other side. ▼

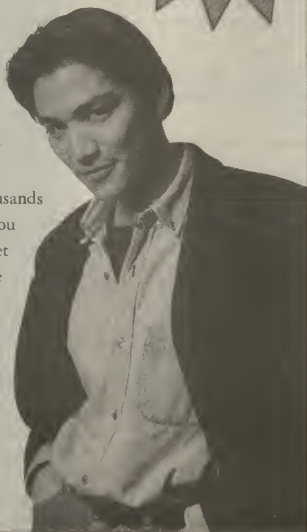
Gary Indiana's most recent novel is *Resentment* (Doubleday). San Francisco novelist Robert Glück curates the Middle Ages column.

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## BOOKS

# Hardest of the hard

## 'Word Virus' cuts close to William S. Burroughs' granite core

by Mark Mardon

Was there ever a writer more hard-bitten than William S. Burroughs, either in person or in prose? Genet, a close contender, by comparison was flowery and sentimental. Raymond Chandler's detective stories? Not nearly as crusty. Burroughs' writing, as metallic and riveting as the bullet casings he left littering his real and fictional paths, reflected not only his ultra-cynical worldview, but his own emotional straight-jacketing.

That pretty much sums up all I'd ever felt about Burroughs' life and work. Like so many others enamored of the Burroughs mythology, I'd read a few of his novels (*Queer*, *Junkie*, and the third installment in his "Red Night Trilogy," *The Western Lands*), digested articles about him, seen him in a few films, discussed him in literary circles, observed punk rockers and art fags idolizing him, heard his gravely recorded voice droning on about filth, drugs, boys, corruption, disease and death, and imagined him as the height of cool.

But I'd never gotten underneath the myth, dug for its roots. So I welcomed *Word Virus: The William S. Burroughs Reader* (Grove Press; \$27.50, includes spoken-word CD), edited by James Grauerholz and Ira Silverberg. As the only anthology reflecting Burroughs' entire literary output, from his teens into his 80s, the volume lets readers trace the evolution of Burroughs' style and preoccupations over the course of nearly 50 years. Shortly before his death in 1997, Burroughs himself approved the final selections in *Word Virus*, thereby stamping the anthology with his imprimatur.

The excerpted writings, however, while showcasing Burroughs' brilliantly caustic mind at work and fascinating in their enormous variety (the selected passages range from a previously unpublished collaboration with Jack Kerouac in 1945 to Burroughs' Yagé letters to Allen Ginsberg in 1953, his alternately acclaimed and reviled novel *Naked Lunch* in the late '50s, his experimental "cut-ups" from the late '50s and early '60s, his monumental "Red Night Trilogy" from the early '70s to the late '80s, and his most sentimental writing — about his cat — from the mid-'80s), do not by themselves offer a satisfying grasp of Burroughs'

enormously complex motivations.

For that, readers need some background from the editors. Fortunately, adding immeasurably to the volume's strength, *Word Virus* includes extensive biographical commentary by Grauerholz, Burroughs' long-time editor, manager, and close friend. (Co-editor Silverberg, also a close friend from the early 1980s on, who served at times as Burroughs' publisher and personal publicist, provides only

acerbic in tone," Douglas writes, "Burroughs once remarked that all his intimate relationships had been failures — he had denied 'affection ... when needed or supplied [it] when unwanted.' He had not responded to his father's sometimes abject pleas for love nor visited his mother in her last years in a nursing home."

A little later, Douglas quotes a Burroughs line from *Queer*: "I don't mind people disliking me. The question is, what are they in a position to do about it?"

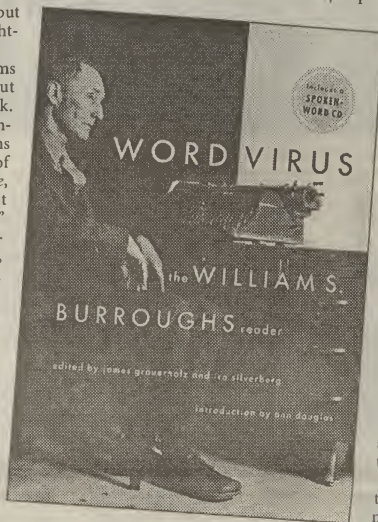
The whys and wherefores of Burroughs' tough shell are related by Douglas, Grauerholz, and Burroughs himself through his writing, which focused, ultimately, on himself. We learn details about his accidental (if wildly irresponsible) killing of his wife Joan, by gunshot; his rebellion against his privileged upper-class inheritance (he was grandson of inventor William Seward Burroughs, who perfected the adding machine); his first experience with morphine, when he was a mere 13; his fascination with hoboes and gangsters; and similar such details, all of great interest and a welcome contribution to Burroughs scholarship.

In this respect, to the extent any single volume can simultaneously magnify and dissect an author's legacy, *Word Virus* proves moderately successful in penetrating the hardened Burroughs mystique.

Still, I can't help feeling there's much more to be said about why Burroughs comes across as such a desiccated crank-case. Even with this book, Burroughs' psyche remains shrouded in mystique. Has his pop-culture persona been built on a foundation no sturdier than the bamboo scaffoldings Burroughs must have stumbled past often after drinking all day and shooting up nights in those crumbling Latin American cities he once haunted?

Perhaps Grauerholz, as both intimate friend and executor of Burroughs' literary estate, could not or would not expose the innermost feelings of the man he so obviously reveres. Then again, he would know as well or better than anyone whether there was something to be exposed. Whether Grauerholz held back or not, the casual reader has little way of knowing.

What remains to be written, it seems, is a memoir about Burroughs that looks into the man's eyes and asks squarely: "What did you feel?" The problem is, maybe Burroughs never supplied a straightforward answer. ▼



a brief but illuminating editor's preface.) These reflections, largely journalistic and objective, at other times personal, cast considerable light on Burroughs' state of mind as he moved from phase to phase of his career.

### Humanizer

The commentary is also, simultaneously, adoring of the man. Grauerholz seems to want to humanize Burroughs, but he never really gets at the man's emotions. He seems cautious, respectful, even over-protective. He and Silverberg were, after all, members of Burroughs' extended queer family. We're assured Burroughs had many deeply felt, long-lasting friendships and affairs, yet despite Grauerholz' efforts, Burroughs still comes across as the stiff, coldly intellectual, emotionally crippled figure of popular imagining.

Shedding further light on the man is a brief but excellent introductory essay by writer/scholar Ann Douglas, who analyzes Burroughs' literary legacy and situates his work in relation to that of his peers, most notably his fellow Beat Generation progenitors Ginsberg and Kerouac.

"Cool, even icy in manner,

conducting "Un bel di" alfresco.

Not long ago, I heard a tape of a stunning 1991 performance of *War and Peace*, a wrenching reminder of what San Francisco Opera at its best used to be like. Still considered a highwater mark of the Mansouri years, it was, insiders with long memories know, significantly the work of the Opera's then-artistic administrator, Sarah Billingshurst. Billingshurst has since decamped to the

Met (as, tellingly, has Valery Gergiev, whose incandescent US opera debut that *War and Peace* was). She's now on all the short lists of Mansouri's successors and has all but declared her availability and interest, but the Boardroom seems as troubled a place as the council chamber in *Simon Boccanegra*. A pity when San Francisco Opera needs nothing so much as "un bel di" — just with no one dropping dead. ▼

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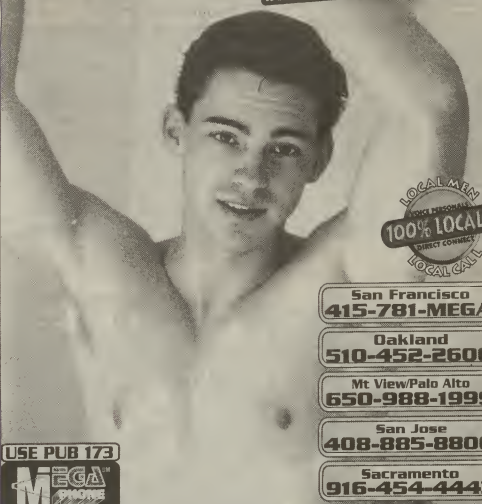
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### Notes from...

◀ page 35

isn't just alarming, it flies in the face of the history of a company whose change of leadership, over four general directors to date, has always been abrupt, even if the greatest of its directors, Kurt Herbert Adler, did work in the house for years before his predecessor, Gaetano Merola, dropped dead



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Anna Massey and Karl Böhm in Michael Powell's *Peeping Tom*

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## Peeping Tom

◀ Arts cover

seen in *Peeping Tom*, this is surely one of the grisliest flicks ever made. In fact, the film proved so disturbing at the time of its release in England that it destroyed Powell's career, which up to this point had been characterized by wholesome wartime entertainments like *One of Our Aircraft is Missing*, *49th Parallel* and *The Life and Death of Colonel Blimp*. Ensuing projects, the bulk of them co-directed with Hungarian scriptwriter Emeric Pressburger, included moodier endeavors like *The Red Shoes*, *Stairway to Heaven*, and *Black Narcissus*, but little in Powell's oeuvre, save perhaps a fetishy *Tales of Hoffman*, would prepare audiences for *Peeping Tom*.

"The only satisfactory way of disposing of *Peeping Tom*," wrote Derek Hill in London's *Tribune*, "would be to flush it swiftly down the nearest sewer. Even then the stench would remain." Another villifier groaned that the film was "the sickest and filthiest movie ever," and still another crowed that "sick minds will be highly stimulated." Audience and critical response were so negative that the film was pulled from theatres within weeks of its release. *Peeping Tom* was saved from oblivion by Martin Scorsese in 1980 when he hosted the film's revival at the New York Film Festival. Now, nearly 20 years later, Scorsese and Rialto Pictures have re-released the film in a glittering new 35mm print.

### Psycho twins

Ironically, Alfred Hitchcock's own slice-and-dice tour de force, *Psycho*, was released in England only a few weeks after *Peeping Tom*. Yet Hitchcock's film managed to find the audience that would elude Powell's film for nearly 20 years. How could two films about psychopaths be so different? The differences aren't as much with character and story as with director and writer. In fact, there's an astonishing psychological parity between the leads in both films: both Norman Bates and Mark Lewis are shy, withdrawn men who endured traumatic childhoods and, as a result, can only find sexual satisfaction in violence. But in *Psycho*, Hitchcock made a clear distinction between

the real world and the world of his killer, Norman Bates. No matter how nuanced Tony Perkins' performance in *Psycho*, the film is so respectful of the rules of the horror genre that viewers never for a moment doubt that they're watching a film about someone else's breakdown. In *Peeping Tom*, Powell plays fast and loose with the rules of the horror genre, tearing down whatever barriers exist between viewer and object. In doing so, he incriminates the viewer as well as the protagonist in indulging what Lewis himself calls "scopophilia ... the morbid urge to gaze."

Indeed, as much as Hitchcock's film is concerned with aestheticizing psychosis, Powell's is preoccupied with conundrums of seeing, and how a seemingly innocent natural function can lend itself to unhealthy preoccupations. The film opens with a dark view of a London street shown through the viewfinder of Lewis' movie camera. Only the persistent whirring of the machine can be heard as the camera searches madly for something to settle on, its peregrinations finally coming to a stop on the face of a beleaguered whore, the film's first victim. In one of the movie's first daytime scenes, Lewis is shown working in a London drugstore, where he moonlights as a photographer, taking pictures of nude models. The scene shows a typical London businessman in suit and hat entering the store to buy newspapers, which he quickly forgets about when the proprietor hauls out Lewis' "views" of the nude girls. "Don't you want your papers?" the proprietor asks the businessman as he bounds out the door clutching his porn.

But in *Peeping Tom*, voyeurism takes a back seat to something altogether more fierce: the people in this film aren't so much concerned with looking at what they're not supposed to see as they are obsessed with the need to use photography to work out inner demons. Hence, throughout the film we see Lewis hauling around camera equipment as if camera and tripod were weapons used in a battle for his life. On the one occasion that Lewis leaves his apartment without his equipment, he becomes confused when he encounters two lovers making out in a nearby alcove and can't control the moment by filming it. Instead,

next page ▶

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# 54 reasons why

by John F. Karr

You may have thought you'd seen and heard all you ever needed to see and hear about Studio 54, but that may not be true if you haven't seen *Fabulous! A Photographic Diary of Studio 54* (St. Martin's Press, \$24.95). Photographer Bobby Miller snapped the allure, the frenzy and the glamour that was sometimes tawdry during the club's brief heyday. His photos have the newspaperish edge of documentary black-and-white, and his subjects

are caught truly in the moment by the flashbulb's harsh glare.

This collection of Miller's photographs is a diary, documenting in photo and brief blurb the club and its denizens from front door to back, from opening to closing: clubgoers waiting at the ropes, dopers on the dance floor, the steady stream of celebrities, and the abundantly creative queens who paraded their glory. All the chic celebs are here — Liza, Andy, Truman, Grace. But the book doesn't neglect the unknowns who flavored the club with their flamboyant creativity:

one picture depicts the anonymous Studio Regular whose "signature style consisted of a shaved vagina, silk cape, and a Ping-Pong ball or cork protruding from her butthole." And that's the way it goes at Studio 54. There are salutes to fondly remembered queens like Angel Jack, Rollerena and Divine, as well as sidetraps documenting dancers snorting amyl, druggies sleeping in the balcony, even bare buttocks facing the urinal. My favorite? Nothing more simple than Boys Kissing — because you know they even did that at Studio 54. ▼

## Studio 54, where are you?

by Will Shank

54, written and directed by Mark Christopher (Miramax Home Entertainment)

Suburban babe Ryan Phillippe leaves Jersey and walks into the land of Manhattan's Sodom and Gomorrah in 54, and he is lucky enough to get past the guard dogs because of his good looks. He eventually lands a job at the most exclusive cha-cha palace on the planet. After that, the great potential for dramatic possibilities in this situation is never realized in Mark Christopher's plodding screenplay. As Studio 54's owner Steve Rubell,

the talented Mike Myers (done up in enough big hair and fake teeth to rival his portrayal of Austin Powers) should be the protagonist, but he only floats in and out of the "other" story about the disco's bartender. It is a predictable tale of too-much-too-soon, and although the set design and the background noise provide pleasant diversion and evoke the drugged-out late '70s effectively, the movie is a dud.

*Last Days of Disco*, written and directed by Whit Stillman (Castle Rock Entertainment)

I don't know how you felt about Stillman's previous films, *Metropolitan* and *Barcelona*, but they bored me silly with their talk-talk-talk from the self-involved Ivy League yuppies of their ensemble casts. His latest effort, set in "the very early 1980s," is practically an action-adventure movie by contrast, since the characters actually get up and move around; they even dance! This is the straight, white version of 54, kind of. Although there are some gay couples gyrating in the background of the unnamed urban disco, they are peripheral to the lives of the main characters, one of whom does a "some-of-my-best-friends-are" line. Protagonist Des (Chris Eigeman, Stillman's wide-eyed male lead from his earlier films) also pretends to be gay in order to slime his way out of a

relationship with a woman played by Jennifer Beals. (Stillman's success has enabled him this time to attract some other, bigger names, including Kate Beckinsale and Robert Sean Leonard, who were memorably cast opposite each other as the young lovers in Ken Branagh's *Much Ado About Nothing* a few years back.)

*Last Days of Disco* aspires, I think, to be a comedy of manners, but there are only two truly funny moments, including a scene wherein Des, hearing that caffeine resembles cocaine, tries to "snort" a cup of hot coffee. The other hilarious staging is an impromptu disco on a Manhattan subway platform that is a throwaway under the closing credits. ▼



Boogying down at Studio 54



Ryan Phillippe in 54

### Peeping Tom

◀ previous page

he makes a frame around his eyes with his hands, as if to force himself to view the couple through the parameters of his 16mm viewfinder. And when Lewis is kissed by Helen (Anna Massey), the nice girl downstairs who falls in love with Lewis because he has "a certain quality," he returns her affections not by kissing her but by passionately smooching the lens of his camera, the only thing in the world he seems to trust. Lewis, however, isn't the only one who's been bitten by the photography bug. After learning that her neighbor is a photographer and filmmaker, Helen begs Lewis to illustrate a children's book she is writing about a magic camera that makes imaginary images come to life.

The idea that there is something innately sadistic about making and watching movies isn't suggested in *Peeping Tom* through the mere appearance of a murdering filmmaker. Rather, it's inti-

mated through the film's own relentless mania with the processes of film and filmmaking. Throughout the film, Powell fetishizes the technology of filmmaking, his camera lingering on the equipment of Lewis' darkroom — developing reels, film canisters, projector, screens, filters, chemistry bottles and safety lights. No attempt is made by Powell, or his scenarist Leo Marks, to mitigate film nomenclature and lore, which are bandied around by just about everyone. One of Lewis' nude models, who will later end up on the wrong end of Lewis' cutlass, greets him at the door with a derisive huff, followed by, "Oh, if it isn't Cecil Beaton," and at least two important encounters between Lewis and Helen are interrupted by the peeling of Lewis' darkroom timer, a reminder to him that the latest rushes of his snuff flick are ready for viewing.

It's no coincidence, either, that *Peeping Tom*'s most protracted and vile murder happens after hours on an actual movie set. Luring a beautiful extra, Vivian

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# OUT & ABOUT

## Calendare

by Mark Mardon

### Back to school

Imagine if we'd all grown up in towns where there were not only flourishing gay neighborhoods and nightlife, but schools that actually offered queer curricula. Far fewer of us would have fled to San Francisco, and the rest of America would be far richer.

But here we are, having mastered politics, dealt with death, beaten back disease, organized communities, and lived the high (and deliciously low) life.

What we lacked, until recently, was our own school. That shortcoming was rectified four years ago when Jonathan Katz founded the **Harvey Milk Institute** as the first queer "college" anywhere in the world.

Still a fledgling institution, HMI offers a wildly uneven mix of courses and has a long way to go before it achieves its potential for consistently high-quality academics. But it's light years ahead of the rest of the country, and fast improving.

To find out for yourself, take a class or two. Several begin this coming week (March 1-4). Check out the following course list, and maybe soon you'll be saying: "Damn, I wish we'd had a school like this where I grew up!"

#### Monday

"Documenting Queer Realities" with Johnny Symons (5 Mondays; \$100); "Acting for Beginners" with Jessica Sage (8 Mondays; \$200); "Latin American Gay Male Identities" with Héctor Carillo (4 Mondays; \$75); "Conceptualizing the 'Gay' Community" with Andy Williams (5 Mondays; \$100).

#### Tuesday

"West Coast Swing" with Steve Rockwell (9 Tuesdays; \$90); "20th Century Transgender History" with Candice Hellen Brown (5 Tuesdays; \$75); "Rituals of Erotic Self-Loving, for Men" with Joe Kramer (\$20); "The History of Porn" with Willie Walker (\$25); "Lesbos, a Travelogue" with Pamela Barnes (\$25).

#### Wednesday

"Fred/Fred, Ginger/Ginger Ballroom Dance" with Douglas Mitchell (9 Weds; \$108); "Kick-Ass Tarot for Queers" with Mark Ewert (4 Weds; \$75); "Inside the Cage, A Poetry Workshop" with Mark Wunderlich (5 Weds; \$100); "Menopause, Life Passage or Pain in the Ass?" with Vicki R. Hodges (\$20); "Two Decades of Decadence, The Sisters of Perpetual Indulgence, Inc." with Sister Phyllis Stein (\$15).

#### Thursday

"Planning Your Queer Travels Through Italy" with Pamela Peniston (4 Thurs; \$60); "Zines for Youth" with Mitcho (4 Thurs; free; for youth 23 & under only).

For class times and locations, check out the school catalog (available free at A Different Light Bookstore and many other locations), surf the HMI Website ([www.gayglobalsf.com/harveymilk](http://www.gayglobalsf.com/harveymilk)), or phone HMI at (415) 552-7200.

## Eri

### Buccon Gallery

Opening reception: A two-person show featuring works by John Bankston and Leslie Wilkes, both graduates of the School of the Art Institute of Chicago. Bankston, a gay African American, creates colorful, personal pictures, sometimes from folk tales told to him by his parents. Wilkes calls her new series "The Lois Show," as all her larger-than-life pieces feature her favorite model, Lois. She indulges in her fascination with the girlhood trappings of adolescent beauty and wholesome visions of sexual allure. Free. 6-8pm. 540 Hayes St. 863-2891.

### Herbst Theatre

Humanities West presents "Berlin in the Twenties: Metropolis on the Edge," a two-part lecture/performance program. Tonight, attendees will experience the 1920's cabaret scene with the American premiere of Berlin's own chansonnier, androgynous, ethereal Tim Fischer, who captures the wit and style of this glittering era. Also historian Peter Jelavich will describe how cabaret's irreverent culture helped transform Berlin. On Saturday, leading scholars will use slides and cinema clips to re-create Berlin at its most vibrant, and soprano Lauren Carley will perform songs from the Brecht/Weill repertoire. \$20-\$50. 8pm-10:15pm. 401 Van Ness Ave. (near McAllister). Tix at City Box Office, 392-4400.

### ODC Theatre

"De la Tete aux Pieds" ("From Head to Toes"), an evening of dance presented by Sonya Delwaide, who debuts three new works and re-mounts one piece. With her are veteran artists Frank Shawl, Suzanne Gallo, Kate Weare, the renowned AXIS Dance Company, and special guest artists Compagnie de Danse L'Astragale from Quebec. Lighting by Alexander V. Nichols (Margaret Jenkins Dance company and the Hartford Ballet); sound collage by Amy X Neuberg. \$14 (\$12 students, seniors, disabled). 8pm Fri. & Sat.

### Noe Valley Ministry

Gamelan Sekar Jaya presents the music and dance of Bali, featuring three gamelan ensembles and the world premieres of new instrumental and dance works. \$12 advance; \$14 door. 8:15pm. Also on 2/27. 1021 Sanchez St. 454-5238.

### Fort Mason

"Pacific Orchid Exposition," the San Francisco Orchid Society's 47th annual show and plant sale. \$10 (\$7 seniors). 9am-6pm today & Sat.; 10am-5pm. Festival Pavilion, Fort Mason Center. Tix/info: 665-2468.

### Theatre Rhinoceros

Held over (again): Ronnie Larsen's *10 Naked Men*, a comedy about prostitution in Hollywood. \$20-\$25. 5pm & 8pm (Sun. @ 3pm & 7pm). Thru 3/28. 2926 16th St. 861-5079.

### New College Theater

"Two Guys Named Jeff," poetry reading by Jeff Clark (*The Little Door Slides Back*)

and Jeff Derksen (*But Can I Make a Living from It?*). Presented by Small Press Traffic. \$5. 7:30pm. 777 Valencia St.

### Victoria Theatre

Continuing run: "Jeff Stryker Does Hard Time." Contains nudity and sexual situations. \$30-\$40. 8 & 10pm Fri. & Sat.; 7 & 9pm

Sun.). Thru 3/7. 2961 16th St. (near Mission). Tix: City Box Office (392-4400) or at the theatre. Info: 863-7576.

### New Conservatory Theatre Center

Continuing run: *The Lisbon Traviata*, a play by Terrence McNally, directed by Arturo Catri-cala. The plot follows the troubled course of a gay relationship. \$20. 8pm. Thru 3/6. Info: 861-8972.

### Theatre on the Square

Brassy, irreverent pop-culture icon Sandra Bernhard stages her one-woman show, "I'm Still Here... Damn It!" \$45-\$50. Thru 2/28. 8pm (8:30pm Fri. & Sat.). 459 Post St. Tix: 433-9500 or BASS outlets.

### Plush Room

Lynda Jamison performs her new show, "Invitation." Two-drink minimum. Thru 2/28. York Hotel, 940 Sutter St. 824-2800.

### Jon Sims Center

The Purple Moon Dance Project presents portions of a work-in-progress, "Celebration," honoring the experiences of lesbian mothers and families. \$5-10 sliding (no one turned away for lack of funds). 8:30pm. Jon Sims Center for the Performing Arts, 1519 Mission St. (at 11th). 554-0402.

### Intersection for the Arts

Campo Santo, Word for Word, and Intersection for the Arts present stories from Denis Johnson's collection, *Jesus' Son: Emergency & Dundun*, directed by Sean San José. \$9-\$14 sliding. 8pm. Thru 2/28. 446 Valencia St. (near 16th). Tix: 626-3311.

### ATA

"Rhythmatech No. 2." Dance the night away to electro, techno, trance, and all-tempo beats. Featuring DJs Joe Rice, Micron, Jim, and your host, Ammanual. \$5-\$10 sliding. 8pm-1am. Artists' Television Access, 992 Valencia St. 824-3890.

### Slim's

Young, cute, queer, campy, and outrageously talented singer/songwriter Rufus Wainwright plays piano, strums guitar, and serenades the swooning masses. \$8. 333 11th St. 522-0333.

### Vaughn Theater, Berkeley

"Phantasma '99," a show-

Pass, by Brian Wall, part of a sculpture exhibit at Jernigan Wicker Fine Arts. See Thursday.

case of Bay Area magicians, featuring Daniel Alistair and James Hamilton, plus "a lady illusionist whose charm and skill can move mountains." \$12 (\$8 students; \$3 seniors; \$5 children ages 2-11) Black Repertory Group, 3201 Adeline St. (one block south of Ashby BART station). (510) 835-3942.

## Sat

### Club Townsend

Club Universe presents "Mighty Real," with sensational guest star Martha Wash, the "heart and soul" of dance music. As back-up singer for Sylvester, then a hit with The Weather Girls, Wash created a string of pop favorites in the '80s and '90s that she'll belt out for all you sexy studs and studettes. Feel extra good because this is a benefit for Ark of Refuge, which provides housing, counseling, education and advocacy services for PWAs in the Bay Area. \$12 door. 9:30pm-7am. 177 Townsend St. (at 3rd). Info: 974-6020.

### ATA

Other Cinema hosts a benefit for SF Animation Society President Carl Cohen, now re-

covering from a stroke. Cohen will review some classic jazz cartoons (Betty Boop/Cab Calloway among them) and vintage clips. The Beth Custer of Eighty Mile Beach will play live music to a set of silent animation. Finally, Ms. C demos her early film scores and debuts her music video "Red Helicopters." \$5-\$50 sliding. 8:30pm. Artists' Television Access, 992 Valencia St. 824-3890.

### Chinese New Year Parade

Ring in the Year of the Rabbit along with 500,000 other spectators lining the streets of the financial district and Chinatown. Witness the fearsome spectacle of Gum Lung, the 160-foot, block-long dragon. The nighttime parade includes firecrackers, floats, Miss Chinatown USA pageant winners, lion dancers, puppets, stilt walkers, marching bands, and more. Starts 5:30pm from 2nd & Market streets, proceeding up Stockton, turning right on Post, left on Kearny, and ending at Kearny & Columbus. Parade hotline: 391-9680.

## Sun

### Jon Sims Center

Will Roscoe presents "Johann Winckelmann and His Beautiful Young Men of Marble and Flesh," a slide-lecture about an 18th century art-historian who came out as a gay man in Rome in the 1760s while serving as the Pope's antiquarian. \$7 suggested donation. 7pm. 1519 Mission St. Info: 563-7277.

### A&PI Wellness Center

"Sex, Lies, & Videotapes," a frank discussion by and for gay Asian Pacific men about the role of sexual fantasies in our lives. Sponsored by Gay

ODC Theatre and Sonya Delwaide co-present *De la Tete aux Pieds (From Head to Toes)*. See Friday.



Michael Slobodkin



Asian Pacific Alliance. Free. 5-7pm. 730 Polk St., 4th floor. Info: 282-GAPA.

### The Eagle

The Golden Gate Men's Chorus hosts the Eagle Beer Bust, with an auction of two pair of tickets to "Jeff Stryker Does Hard Time." Food and drink, 50/50 raffle, prize auction. Benefits the Chorus. 3-6pm.

### Little Theatre, SFSU

The San Francisco Mime Troupe presents the 4th annual Youth Theater Project Festival Day, showcasing four half-hour works created by SFSU students in collaboration with Mime Troupe members. This year's theme: "Tight Fitz — Hard To Be Me," addressing issues of identity, conformity, status, and self-acceptance through the eyes of city youth. Reception follows. Free (donations welcome). 3pm. Little Theatre, San Francisco State University, 1600 Holloway Ave. Reservations: 285-1717.

### Masonic Auditorium

SF Jazz Festival presents a stellar jazz trio, with pianist Keith Jarrett, bassist Gary Peacock, and drummer Jack DeJohnette. \$20-\$48. 7pm. At intersection of California & Taylor. Tix at BASS (776-1999), Wherehouse, and Tower Records. Info: 788-SFJF.

### Asian Art Museum

Performance artist Wenda Gu symbolically blends East and West by dissolving Caucasian and Asian hair together in ink, creating the medium for his expression. With this amalgamation he creates script in a pseudo-language blending English and Chinese. Wu is an internationally recognized installation and performance artist whose works often involve human biological materials such as blood and hair. \$7 adults; \$5 seniors; \$4 ages 12-17. 2pm. Adrian Gruhn Court, Asian Art Museum, Golden Gate Park. 379-8801.

## Mon

### Great American Music Hall

Rabbi Yosef Langer and Chabad of SF present "Purim Palooza" with Perry Farrel (founder of the famed Lollapalooza tour and lead singer of the late, great Jane's Addiction), Greg Anton of Zeroro, DJ Mars of Frequency 8, Mozaik and Queen Ester, plus Rabbi Asi Spiegel. \$15-\$50. 6:30pm. 859 O'Farrell St. Tix at BASS and GAMH, 922-2385.

## Tue

### Venue 9

Footloose celebrates International Women's Month by presenting highlights from the Women's Work series. Tonight: Anna Budd, Hannah & Max, solo theater; Maxine Moerman, *Rope*, dance with live music; Cara Judea Alhad-eff and Nicole Sumner, *Gravity Sag: The Beauty of Disorder*, slides & spoken word; and Juliette Marshall, *God Only Knows*, comedic solo theater. \$6-\$10 sliding. 8pm. 252 Ninth St. (btwn. Folsom & Howard). 289-2000.

### Yerba Buena Center

Dance/Screen at San Francisco Performances presents innovative dance films selected from international dance film festivals. Free. 7pm. Screening Room, Yerba Buena Center for the Arts, 701 Mission St. 978-ARTS.

Robert Moses' Kin dancers perform in *Glass* at Theater Artaud. See Thursday.



Mark Crow

### SFMOMA

Free first Tuesday. Ongoing exhibits include "Inside/Out: New Chinese Art," the first major international exhibition to explore how the momentous political, economic and social changes of the late 20th century have spurred artists in the People's Republic of China, Hong Kong, and Taiwan, as well as Chinese artists living abroad. Includes more than 80 works by nearly 60 artists. Free general admission all day. 11am-6pm. San Francisco Museum of Modern Art, 151 Third St. 357-4000.

### Plush Room

Amanda McBroom performs with Joel Silberman. Two-drink minimum. 8pm. Thru 3/14. York Hotel, 940 Sutter St. 885-2800.

## Wed

### De Young Museum

Free first Wednesday. Ongoing exhibits include "Speaking in Tongues: A Look at the Language of Display" by artist/curator Fred Wilson, microminiature sculptures by Hagop Silandjian, and works by contemporary Cuban artists. Free general admission all day. 9:30am-8:45pm. M.H. de Young Memorial

Museum, Golden Gate Park, 75 Tea Garden Drive. 750-3614.

### The Lab

Preview selections for the LAB's third annual fixed-price art sale and live auction, to take place Friday, March 5. More than 150 artists have donated works for the event (which benefits the LAB's visual-arts programming), including Barry McGee and Annie Sprinkle. Works will be priced at \$50, \$100, and \$150. A dozen works will be auctioned. \$5 entry. Noon-5pm (also on 3/4). 2948 16th St. 864-8855.

### Venue 9

Footloose presents several short dance films, recently screened at the Kunststoffs art event. Curated by Kathy Kavanaugh. Includes "Pothead" by Evann Siebens, "Nudeude" by Tomi Paasonen, "Birth" by Yannis Adonliou, and others. \$6-\$10 sliding. 8pm. 252 Ninth St. 289-2000.

## Thu

### 1100 Club

"Ingenu," a weekly haven "for Blade Runners and Disco Robots — where Atari Mas-

ters of the Universe glide across a Liquid Sky on the Midnight Express." [What that means, we don't know, but it sounds good.] DJs spin "NuRoSynthetika." Presented by Evil Empire Productions and DJ Otter. Gender morphing abounds. No cover. 9pm-2am. 1100 Polk (at Post).

### Theater Artaud

Robert Moses' Kin premieres "Glass," three new works choreographed by Moses, plus four new collaborative pieces with guest choreographers Margaret Jenkins, Alonzo King, K.T. Nelson, and Sara Shelton Mann. The works explore "the boundless human soul and the fragility of the human body." \$14-\$20. 8pm. Thru 3/14. 450 Florida St. 621-7797.

### Venue 9

Inquiline Theatre Company presents "Frank Rich is Dead," written by and starring Mark Insko and directed by J. David Blazeovich Wood. Follows the misadventures of an artist who kills a prominent theater critic, thereby symbolically liberating all artists from critical scrutiny. \$10. 8pm. Thru 3/27. 252 9th St. (at Folsom). 289-2260.

### Minna St. Gallery

Opening reception for "Endangered Species," bronze sculpture by Ronald Garrigues. Free. 6pm-midnight. Exhibit runs thru 4/10. 111 Minna St. 974-1719.

### Scott Nichols Gallery

Opening reception: the photography of Mona Kuhn, whose sculptural figures, with their strong, lean muscles and gestures, embody an androgynous ideal, where the difference between a male and female form can lie in the smallest subtlety of a contour. Free. 5:30-7:30pm. 49 Geary, 4th floor. 788-4641.

### Jernigan Wicker

#### Fine Arts

Opening reception: an exhibit of abstract welded steel sculptures by Brian Wall, who uses industrial elements such as I-beams, circles and tubes to realize his constructivist ideals of formality and simplicity. Wall is a founder of the influential sculpture department at the Central School of Art in London, and was part of the outdoor sculpture movement in London in the 1960s. Free. 5:30-7:30pm. 161 Natoma St. (directly behind SFMOMA). 512-0335.

### 1015 Folsom

Sensational German DJs Peter Kruder and Richard Dorfmeister make a special appearance to promote their new double-CD album, *Kruder Dorfmeister: The K&D Sessions* (Studio K7, Berlin/USA). If they're as good live as they are on the album, the night should be dreamy, with sensuous, jazzy trance mixes. \$10. 10pm-6am.

## WANNA SUBMIT?

Send your calendar event listings to:

Mark Mardon  
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395 Ninth Street  
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Deadline is the Friday before issue date.

## This Week's Dinner Specials



Prime Rib Au Jus with baked potato and creamy horseradish .....\$13.95

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Chicken Cordon Bleu stuffed with hickory-smoked ham and fontina cheese, with vegetable and rice or potatoes .....\$9.75

Fried Calamari or Cajun Oysters .....\$5.75

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Epic Ming Dynasty Romance

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Cyril Birch, English translation  
Tari Dawn, composer  
Peter Sellars, director

FRI & SAT, MARCH 5 & 6 AT 7:30 PM  
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ZELLERBACH HALL \$22, \$32, \$46

This masterpiece of 16th-century Chinese epic theater focuses on the dreams of a young generation, death, devotion and love, ritual and resurrection. A brilliant fusion of traditional Chinese opera with high-tech, multimedia sensibilities and a stunning modern score, the American premiere stars legendary *kun* opera performer Hua Wenyi and internationally acclaimed soprano Ying Huang. Performed in Chinese and English with English subtitles.

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Sightlines: Pre-performance talk by director Peter Sellars, Mar 5, 6:30 pm

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Balinese dancers perform with Ganielan Sekar Jaya at Noe Valley Ministry. See Friday.

Robert Henner

Michael Silberman



## Out There

◀ page 30

for us — that is, drive us *craazy*.

As is our wont, Out There chose to remain incognito, but every once in a while the begifted Larsen would bellow down from the stage in our direction: "Hey, Joe [his chosen name for us]! Get a load of this one!" We always like a nice dignified affair, and we know where we'll be booking our next bar mitzvah.

### Stage falsies

Lord knows we're not the type of column to pick nits with press releases. It's ever-so-tacky to do so in print, plus it's a bottomless pit. But we have to correct the contention which came, unbidden, with the p.r. for the new *Evita* in town: claims that the **Andrew Lloyd Webber** "If you see only one show about a Fascist dictator's moll this year" musical became "the first musical since the **Rodgers & Hammerstein** era to burst onto the world's pop and rock charts."

Well, sure, whatever you say... as long as you don't count *Hair*, *Godspell*, *The Wiz*, *A Little Night Music*, to name a few little, obscure shows. This is not even to mention Lloyd Webber's previous show *Jesus Christ Superstar*. Remember that one? It was about an obscure but kinda charismatic historical figure.

We wouldn't have such an unbecoming hissy fit about this trifle, except that it's not the first time this particular claim has

been palmed off to us in the guise of publicity — it's come along with every one of the three thousand or so incarnations of this timeless theatrical gem that have blown through town in the last few years. The shameless canard allegedly originated in the bowels of the Lloyd Webber machine. Surely someone can pull the plug.



Cher

### Beyond message neckties

**Madonna, Cher and Bette Midler** spokesperson **Liz Rosenberg** revealed to the *New York Times*: "Yesterday somebody called up and said, 'You know I noticed in Cher's video and when she performed on the American Music Awards that her middle nail had no polish on it.' And it's on the Internet that's how she's

contacting **Sonny**. Through the nail that doesn't have polish. I couldn't even make that up."

### Stiff upper lip

Sometimes what we really need to do is put our feet up and flick through a good (or even not so good) glossy magazine. From the "Downers/Uppers" column in our fave guilty read, London's fag fashion mag *Attitude*:

**Downer:** "New Variant Ecstasy" — So it's 33 times as strong as MDMA. Greedy girls. And before much longer dead girls. Kids, just say no and stick to vodka."

**Upper:** "Bath Bombs" — They fizz like giant Alka-Seltzers in the bath and they smell gorge. Try sitting on one for extra effect."

Also from *Attitude*, a sighting of "Saint George of Michael": "Our Georgie was spotted walking down Old Compton Street in London looking a bit drop dead. On his own. He then stopped to talk to two teenage beggars, giving them £50. We canonise you now."

After the fashion glossies, a good political broadsheet can be as a bracing tonic. The newsletter for the National Campaign for Freedom of Expression reports: "Although not rising to the level of international crisis, the installation of a sculpture last November sent shock waves through the United Nations. The problem? The life-cast sculpture of a three-and-a-half ton elephant has an enormous penis."

"But quick-thinking officials experienced in mediating cross-cultural disputes, led by Undersecretary General **Alvaro Desoto**,

devised an innovative solution. Strategically planted bushes now obscure the elephant's endowment....

"Trying to explain the elephant's elephantine feature, [chairman of the nonprofit group sponsoring the sculpture **Hans Janitschek** hypothesized that the animal 'had a sweet dream' when he was sedated for the casting." Onward and upward, UN!

### Phys ed

Meanwhile, on the homefront, "My Life in Porn," a seminar for viewing and discussing erotic gay video, will be presented as part of the **Harvey Milk Institute's** upcoming semester, and co-facilitated by B.A.R. columnist **John F. Karr** and noted porn lecturer **Stevan Key**. Facilitators Karr and Key, who call themselves sex-obsessed twins separated at birth, are reconjoined to poke into the porn industry, put their fingers on the hot points, and stroke group opinions during the series of four weekly seminars which will focus on arousing issues.

Karr and Key promise seminars on Phallic Worship, Group Grope, Forbidden and Extreme Acts, and expert consideration of Directors and Stars. The seminars, issue-oriented but not exclusive of porn's plain old sex appeal, are meant for those whose minds are as stimulated by porn as are their

body parts. Porn will be screened; some of it will be extreme. People of all genders are welcome.

The class perpetrators promise that, in an attempt to understand the extreme, the going is bound to get a little kinky. Now that's our idea of adult education.

The seminars will be held on four Tuesday evenings in March, and the cost is \$70. For further information, or to register, call the Harvey Milk Institute at (415) 552-7200.

### Still damp

One thing living in Oregon for a spell did for us is it taught us not to be afraid of a little rain. Because you can go for months in the Pacific Northwest where it rains most of the day every day, you have to develop an appreciation for living wet. We figure it was good training, since it seems there's always a cloudburst just as we are walking to or from our office on lovely 9th St.

We rate rainy seasons by how many little black umbrellas — the cheapo kind you can buy for \$5 in the Mission — we go through. Last year, for example, was a 10 Mission-umbrella rainy season. This year has been a pussycat in comparison. Still, since our "route" goes right past the Fox Plaza wind tunnel, we know the whole business of these disposable 'brellas is truly fly by night. ▼

## Phyllis, Kelly and Lauryn

by Gregg Shapiro

There was a sense of shock and great sadness when word of Phyllis Hyman's suicide made the rounds within the gay and lesbian community. Not only was her music beloved by many gay men and lesbians, but she was a genuine friend to the community. The music community also suffered a great loss. Few singers had a voice and style as distinctive as Hyman's.

*Forever With You* (Philadelphia International), Phyllis Hyman's last album, is here, and while it is wonderful to hear her singing songs we haven't heard her sing before, it only serves to remind us of the loss that we have suffered. Highlights include the title track, "The Strength Of A Woman" (which Hyman co-wrote), the danceable "How Long" (also co-written by Hyman), "The Kids," the power ballad "Souvenirs," and "No One But You" by frequent Hyman collaborators Gamble & Huff.

Kelly Price's name has recently been mentioned in connection with the long-stalled movie version of the Broadway musical *Dreamgirls*. Price is supposedly being considered for the role of Effie, originated by Jennifer Holliday. You can hear why on *Soul of a Woman* (T Neck/Island Black Music), her solo debut disc. Price has been active in the music world since the early '90s, when she toured with Mariah Carey. But a talent as big as Price's needs its own spotlight, and *Soul of a Woman* is where it shines brightest, especially on the title track, "Take Me To A Dream," "Kiss Test," "Her," and "Friend Of Mine."

With its ten Grammy nominations, *The Miseducation of Lauryn Hill* (Ruffhouse/Columbia), the



Lauryn Hill

solo disc by Lauryn Hill of The Fugees, is the latest in a series of exemplary releases from the members of "The Refugee Camp" (The Fugees' *The Score*, Wyclef Jean's *The Carnival*). Hill's remarkable voice, which was previously exhibited to great effect on The Fugees' cover of "Killing Me Softly" and "The Sweetest Thing" (from the *Love Jones* soundtrack), is in full force on *The Miseducation*... Hill's keen eye for the political is also present. It's to Hill's credit as a keen observer of the world around her that politics and music blend so well and translate into great songs, particularly on "Doo Wop (That Thing)," "Ex-Factor," "To Zion" (about Hill's son, and featuring Carlos Santana), "Final Hour," "I Used To Love Him," "Every Ghetto, Every City," "Everything Is Everything," and her re-invention of "Can't Take My Eyes Off Of You." In essence, *The Miseducation of Lauryn Hill* closely resembles the early-to-mid-'70s work of Stevie Wonder, another performer who wove social commentary into his songs with the greatest of ease. ▼

Lauryn Hill plays the Paramount Theatre on March 2.

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## BOOKS

# Bottom of the barrel

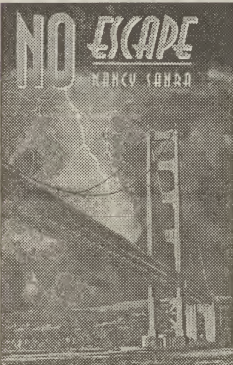
by Deborah Peifer

*No Escape* by Nancy Sanra;  
Rising Tide, \$11.99

*5th Wheel* by Kate Calloway;  
Naia, \$11.95

*6th Sense* by Kate Calloway;  
Naia, \$11.95

An optimistic person by nature, I pick up a book anticipating a good reading experience. Every book doesn't have to be Dostoevsky; truth be told, I'd prefer none was Dostoevsky. A book that entertains, challenges, amuses — that's what gratifies me. When an author has pleased before, I yearn for even better, but am satisfied with just as good. When a writer has consistently been substandard, I am always hopeful that this is the breakthrough book, the one that succeeds on every level. With some, the hope is success at any level ... an interesting character ... a well-turned phrase ... something ... anything. Then, of course, there are these wretched offerings, for which far too many trees were sacrificed in vain. Ugh.



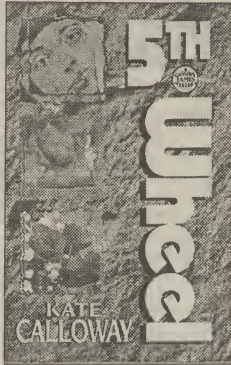
*No Escape* is the unworthy sequel to *No Witnesses*, Nancy Sanra's first novel, and is a lame excuse for fiction of any kind. I'm not a stickler for accurate details if the narrative is compelling, but when it is not, I start to notice the minor and major discrepancies. Sanra used to live in the Bay Area, but she's clearly using memories as a substitute for research.

Changes have occurred in San Francisco about which she is uninformed. For one thing, her characters light cigarettes in restaurants and bars, without the grief that accompanies such an act in the present. A minor point, perhaps, but it happens a lot, and that's annoying. Her characters also still get to shop at Payless, which in my California has been swallowed whole by Rite-Aid. She refers to the wealthy of Nob Hill as "nouveau riche" and goes on to say that her suspect "was safeguarded by an unwritten code of silence. The wealthy took care of their own, careful to always project a picture of impeccable behavior." Apparently Sanra has confused new money with old, a mistake that old money, which does have a code of silence, would never make. Bay Area gaffes are not the only difficulties. One of Sanra's characters, Katie, is Irish. We know this because she regularly, but not consistently, drops the g as in tryin' or meanin'. She also gives her character such gems to utter as "he was as happy as a leprechaun sitting on a pot of gold livin' [sic] there."

But *No Escape* is a mystery, and it is in the mystery that Sanra really falls down on the job. *Warning: Plot information to follow!* She conveniently neglects to mention that a third person lives in the house where her client's friend was murdered so that her detective, Tally, can be surprised and put in faux jeopardy. That's cheating, and unworthy of her earlier novel. She gives an editorial writer a byline (note: editorials don't have bylines) so the writer can be identified and killed. Cheating again. A subplot concerning Tally's romance with Katie is given seriously short shrift, as is the secondary plot concerning a serial killer. Characters are one-dimensional and largely forgettable. Do yourself a favor and flee from *No Escape*.

## Soptalk

Kate Calloway keeps churning out her Cassidy James mysteries, and I continue not to understand why. Her latest efforts have all the problems of her earlier novels, with the troubling addition, in *5th Wheel*, of brutality so graphic that the novel should carry a warning label. Calloway continues to make glaring errors in procedure, in fact,



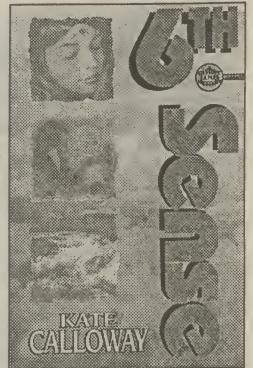
and in reality. At a party with friends, for example, the talk naturally turns to shop, as several of the guests work in law enforcement. When asked if the FBI has done a profile on a killer, Martha, a cop, responds: "They're just now getting around to admitting that it might be a serial killer. I guess one woman wasn't enough." Well, wouldn't it take more than one victim for someone to be a serial killer?

My guess is that Calloway has no information whatever about graduate school or graduate theatre programs. I suspect this because she sets *5th Wheel* in a theatre department and lets her dyke dick, Hopalong — sorry, I meant Cassidy — pose as a teaching assistant. The errors around both TAs and Theatre departments are legion, but my favorite involves her having the Theatre department's big musical directed by

someone from the English department who has never directed a play before. This last bit is roughly equivalent to asking a gym teacher to build and then fly a space shuttle, only lots less believable. Cassidy blunders along for too many pages and then, as if by magic, discovers the killer's identity (the reader figured it out at the individual's first appearance) and is immediately captured, along with three other women. *Warning: Plot information to follow!* Two of the women are drugged and bound, but Cassidy and Lauren are only tied up. All four are thrown into the back of a van and driven around long enough for Lauren to recover her Swiss Army knife from her purse, which the killer thoughtfully placed in the van with his prisoners, and cut the ropes. Oh please.

## No secrets

*6th Sense* is less brutal than *5th Wheel* but no less a pain to read. In this novel, Cassidy's ex-lover Maggie, a therapist, hires Cassidy to investigate her therapy patients to find out if one of them is a killer. Maggie can't go to the police with her concerns because of confidentiality requirements, but she seems to think (I suspect the APA would disagree) it's OK to breach her patients' confidences with a private eye. Cassidy's first move is to give the patients' names to a cop friend of hers (the self-same police officer who complained about the one-victim serial killer in the fifth novel); her second move is to put a listening device in the home of



one of the patients. Just about the only thing Cassidy doesn't do is run a newspaper ad identifying the patients and asking for information about them, but of course, she used a newspaper ad in a previous novel and wouldn't want to repeat herself.

Later, Maggie's pseudo-concerns about confidentiality do not prevent her from discussing a patient's breakthrough in the area of his sexuality with both Cassidy and the cop during a casual conversation. *Warning: Plot information to follow!* Once again, the identity of the killer is obvious from her first appearance. Perhaps the popularity of Calloway's novels has to do with the absolute obviousness of plot and predictability of characterizations. Maybe people who can never figure the solution to a well-plotted mystery feel smart when they figure out Calloway's. My feeling is that her books are mental bubble gum and surely must cause cavities in the brain. No excuses, now. You've been warned. ▼



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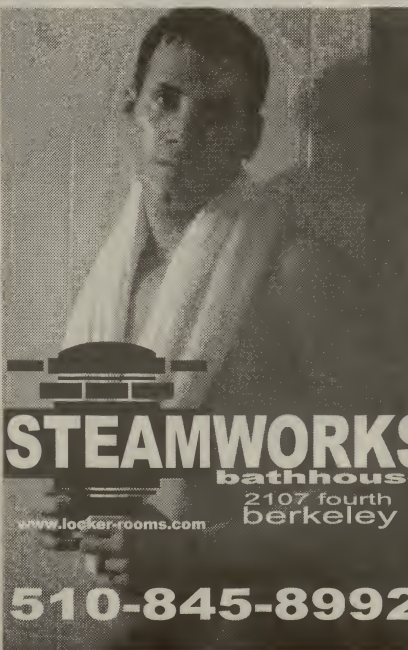
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## Sash fever in Marin County

by Mister Marcus

Only one noticeable gap remains in the distribution of leather tribes across Northern California, and it's soon to be filled. I'm referring to the county north of the Golden Gate Bridge, between San Francisco and Sonoma County.

You'll recall that two big gaps remained on the leather map until late last year, when a Mr. Russian River Leather title was established and John Rochat was chosen to represent that resort area to the world next May, at International Mr. Leather in Chicago.

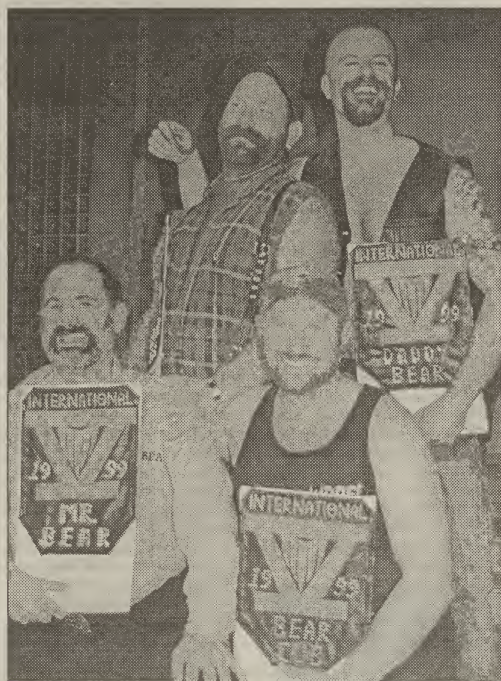
Now just one gap persists, and it will be closed on Friday, March 5. Then, finally, a Mr. Marin (County) Leather 1999 will be chosen. The momentous event will take place at the Lunacee cocktail lounge in San Rafael, beginning at 2100 hours.

Sponsored by the Marin AIDS Project, with considerable input from our own Wolf Sterling, local leather celebs will be on hand at the Lunacee to witness this premiere event. The competition is wide open to everyone in the Bay Area (not just to those of you living in Marin). The hosts (not judges) for the event are Stephan Edwards, Ray Tilton, Gary Virginia, Daniel Sonnenfeld and John Rochat. Applications are available by calling (415) 457-2487, Ext. 420, or click on [www.SanFranciscoLeather.com/](http://www.SanFranciscoLeather.com/).

So where is the Lunacee? How do you get there? Well, a map was not included in the press release, but why drive? City dwellers can take a free (as in gratis) bus leaving from in front of Daddy's bar at 1930 hours, with additional busses departing hourly thereafter until 2100. I don't know if they'll bring you back to The City, but hell, as long as you're there, you might as well sin in Marin!

The winner of Mr. Marin leather title will receive a title sash, title vest, and entry fees to take part in the Mr. San Francisco Leather contest on March 12.

Make your plans now to assure you don't miss the first-ever



The winners of Int'l Mr. Bear 1999 titles, chosen on Sunday, Feb. 14, were (clockwise from top left) Grizzly Bear Mike Patterson; Daddy Bear Rob Patterson; Bear Cub Steve Earl, and Int'l. Mr. Bear '99 Craig Byrnes.

leather competition in the county just north of us.

### Faghdad by the Bay

Meanwhile, tickets for the Mr. San Francisco Leather '99 contest, which takes place at Club Townsend on Friday, March 12, went on sale last week at Daddy's, Mister S and Auto Erotica (4077A 18th St. upstairs). Be prepared to shell out \$20 in advance, or \$25 at the door. Tables are going fast, and so are program ad spaces. For more details, call 415-

974-1156.

The Mr. SF Leather '99 committee has been hard at work since last October, so everything is set to go. Mr. Leather Tony Mills will be the master of ceremonies. And the judges are in place: Dan Hughes;

Stephan Edwards; Bob Goldfarb; Sandy "Mama" Reinhardt; Mario Torrigino; Peter Fiske; and Kelly Showers. The scoring system, the tally masters (Tim Wong and George Carreras), and the entertainment are also arranged.

You can size up all the contestants and the judges at the Meet and Greet event on Saturday, March 6 at a beer bust at Daddy's, where the contestants will draw their order-of-appearance numbers. The pre-judging session (not open to the public) will take place the next day at a private location.

Leather titleholders from around the country are making plans to attend the event, so it should be a festive evening. Come out and see who will carry the banner for us in Chicago next May. Don't get left out! Buy your tickets now!

In other news: Last Thursday,

next page ►



Cal Eagles 1999 officers (L-R): Morris Lyons, president; Alden Spafford, corresponding secretary; Bill Hol-labaugh, treasurer; Derek Kaufman, master-at-arms; Marshal Cousins, VP; and (kneeling, L-R) Mike Lipsey, recording secretary, and Tony Galgloff, road captain.



## POLKSTRASSE

# Royal crown coda

by Sweet Lips

**C**oronation Week is finally here, and Empress José is having an "Imperial Reception" on Friday, February 26 from 5-8 p.m. at that well-known chandelier/video lounge on Polkstrasse, the Giraffe. Big wet kissy congratulations to Jimmy Quinn, who now has the title of Marquessa of San Francisco by the Council of Emperesses. Well, smell her!

Emperor XVI A.N. Steve Rascher presents "The Portland Party" on Saturday, Feb. 27 from 10 a.m. 'til 1 p.m. (that's daytime, children) at the new 1100 Club (yes, the old Polk Gulch), corner of Post & Polk. It's a fundraiser for Ester's Pantry of Portland, and it will be hosted by: Imperial Czari-

na de Portland, Yours Truly, Sweet Lips; and Imperial Prince XVII of Portland Rick Raymen; and, of course, Rose Empress IV Mame. The new Emperor and Empress of Alcatraz will be crowned. Don't drop the soap! Catering by Dennis ("Hors d'oeuvres & h'ors moans") Tyler, so there should be lots of tasty nibbles.

The Coronation takes place Saturday, Feb. 27 at the Gift Center Pavilion at 6 p.m. sharp, honeys.

## Closet cleaning

Well, knock me over with a feather, it looks like the Closet Ball's date has been changed, so

clear your calendar: it happens Saturday, June 12 at the Gift Center.

A new dance club, Tango Tango, has opened at 1550 California St., upstairs (that's near the Lumiere, dears!), and is open seven days a week from 3 p.m. to 2 a.m. The ever-popular Ronnie Lynn works Wed.-Sun., 3-9 p.m. It's a gorgeous room with great lighting and sounds.

Need hard-to-find great porn videos? Need great-to-find hard porn videos? See Anthony of Le Salon on Polk Street for all your porno needs. Except *Tinky Winky Gets Fisted*—Mama Sweet Lips has got that out on permanent loan. ▼



## Mister Marcus

◀ previous page

February 18, the contest to name Mr. April 2000 on the bare-chest calendar took place at the Powerhouse. Nine contestants vied for the title, and judges Joe Gallagher, Steve Gaynes, Joe Imbriani and Greg Pennington fired off the questions. Of course there were the usual shenanigans, including a number by the Bare Chest Calendar Chorus. When all was said and done, a young stud, Carl Battles, won the spot, with Mr. River Business Leather Phil Bortolussi the runner-up. Mr. May will be chosen March 4.

Alas, I was unable to attend the Dyke Mommy and Dyke Daddy contests at the Eagle on Saturday night, February 20. I'm told a respectable crowd turned out for the event, despite the deluge. At my deadline, not one woman reported the results. Oh well, maybe next time.

## Midler in SF!

You heard it here first! Super

Megastar Bette Midler will appear live South of Market at — where else? — Club Townsend. She's releasing a new album, and has decided to premiere it live for her adoring fans. (I can't believe I actually scooped the BAR's A&E editor with this one!) Stay tuned for the date, details, and all that jazz.

On another subject (one I'm sure Ms. Midler would appreciate), This year's presentation of the Golden Dildeaux Awards (on Saturday, April 17) will include awards in two new categories: "Pushy Bottom" and "BootLicker."

Those categories were chosen by the event's producers, Golden Gate Guards MC. As for "pushy bottoms," I can think of at least a dozen contenders right off the top of my head (are you reading this Tony, Brent and Joey?). In the other category I can only think of one nominee, but I'll let Drummer Magazine honcho Robert Davolt do the nominating here!

## Side dish

Overheard at the Lone Star last Sunday from a former SF leather

title holder and an ungrateful wretch at that: "Well, I'm over it all. I refuse to wear my title vest anymore because I don't want to be categorized."

News for you, honey: You were categorized from the beginning. And this from someone who won the title by default!

Overheard at the Giraffe Saturday afternoon during the royalty voting from a member of the SF imperial court: "Well, as far as I'm concerned, all the candidates — no matter who wins — will be nothing but crybabies. And that includes that former emperor who paid \$1,200 for a leather outfit for this year's coronation."

And finally, you read it here first: Watch for a new book coming out within a year entitled, *Bound, but not Gagged* — an epic saga about the leather title system, leather title holders (with a bit of royalty thrown in), and all the dish you wanted to hear about the holy cows of the leather/SM community. It's not investigative reporting, mind you, just all the up-front facts from someone who was there from the beginning. ▼

## EVENTURES IN LEATHER

### Thursday, February 25

Mr. Polk Street leather contest at the Wooden Horse, at 2100. Applications now available. Winner gets \$200 cash, title vest, and competes in the Mr. SF Leather contest on March 12.

Constantines MC beer bust at the Lone Star Saloon, 2000-2300, for only \$6. A benefit for Coming Home Hospice.

### Weekend, February 26-28

Coronation weekend in SF! A new emperor and empress will be crowned Saturday night. Friday is the imperial reception at the Giraffe followed by a banquet at the Holiday Inn for the José Honors. Doors open at 1700 Saturday; coronation takes place at 1800. Location: 888 Brannan. Visit Emperor Norton's gravesite in Colma on Sunday. Go, Sheba! Go, TJ!

In Philadelphia at the Bike Stop, it's the Mid-Atlantic Leather Boy contest, with shenanigans all weekend. Winner competes at American Brotherhood Weekend in Washington in April.

The 15 Association celebrates an anniversary dinner at the Cliff House on Friday, with a dungeon party you-know-where on Saturday, and another dungeon party with a buffet on Sunday.

### Saturday, February 27

Dance diva Martha Wash appears live at Club Townsend tonight as a benefit for the Ark of Refuge. Call the club for ticket prices and details.

Sacramento Leather Daddy contest at The Bolt, beginning at 2200.

Golden Gate Men's Chorus beer bust at the Eagle, 1500-1800 for \$8.

Constantines MC beer bust @ Daddy's, 1600-1900, for only \$7, to benefit Coming Home Hospice.

### Sunday, February 28

Beauty's Revenge (sort of a mini Closet Ball) at The Rainbow Room in Hayward, at 1500. Some major leather titleholders will forsake their skins to don taffeta and lace. Can you imagine?

### Wednesday, March 3

Leathermen's Discussion Group at Club Eros, at 1930. Topic: "Love & Affection in Leather Scenes." Free.

Mr. Daddy's Leather Robert Hernandez presents a beer bust benefit for the AEF and LYRIC, 2000-2300, for \$7, including a leather auction.

### Thursday, March 4

Looking for Mr. May 2000 on the bare chest calendar tonight at 2130 at the Powerhouse. Win \$100 cash, Blow Buddies tickets, tank tops & other surprises.

Big Basket contest at The Edge. Win cash, fame, and perhaps a new spouse — while Danny Williams kibitzes and the Old Bag give you a headache!

Leather Daddy Kelly and Daddy's Boy Todd host a beer bust at Daddy's, from 2000-2300, for \$7 with raffles. It benefits LYRIC.

Free and anonymous HIV (new oral test) testing upstairs at 933 Harrison St., 2030 to 233. For info, call 863-HEAD

### Friday, March 5

The first ever Mr. Marin Leather Contest at the Lunacee Cocktail Lounge in San Rafael, at 2100. See column for details.

Stompers hosts Boot Night at the Loading Dock, at around 2200, with Driller executing killer boot shines. Wear your boots! Butch it up!

## San Francisco's Original Erotica Emporium

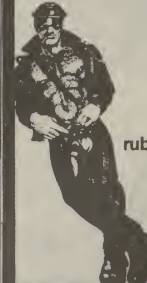
Scouting Our Community Since 1967

a taste of leather

ANOTHER FUCKING SALE!  
The After Inventory SALE - Out with the Old - with major mark-downs!!

Sale Ends 2/25/99

FOLSOM



Check Out Our:  
rubber clothes  
jackets  
tit clamps  
restraints  
pants  
whips & paddles

sex toys  
chaps  
videos  
caps  
handcuffs  
collars  
lubricants



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Now OPEN  
'til Midnight  
Fri & Sat!

FEATURING

The **R&B** Shop

FOR THE FINEST IN RUBBERWEAR

Now, TWO NEW LOCATIONS!!!

**SoMa Store**  
1339 Folsom Street  
(415) 252-9166  
Open Daily  
Noon - 8pm

**Castro Store**  
2370 Market Street  
(415) 552-4500  
Open Daily  
10 am - 8 pm

## J/O Cinema & Exhibitionist Garage

Garage open every night 8pm-12M except Mon and Thu.

Adjoining video theater features 3 continuous porno screens showing both recent-release and J/O specialty male videos.

Theater open every day 10am-12M.

CIRCLE  
J  
CINEMA

Unlike many clubs nearby, the Circle J is safe, clean, friendly and relaxed. Not a cruise-bar disguised as a sex club, we're designed for guys who like to show off and watch others show off.

Must check street clothes Tue & Fri (underwear OK). Clothes check also available other nights. Adm. \$8

Circle J Club 369 Ellis SF 415-474-6995 Metro: Powell

Rock Hard SUNDAYS

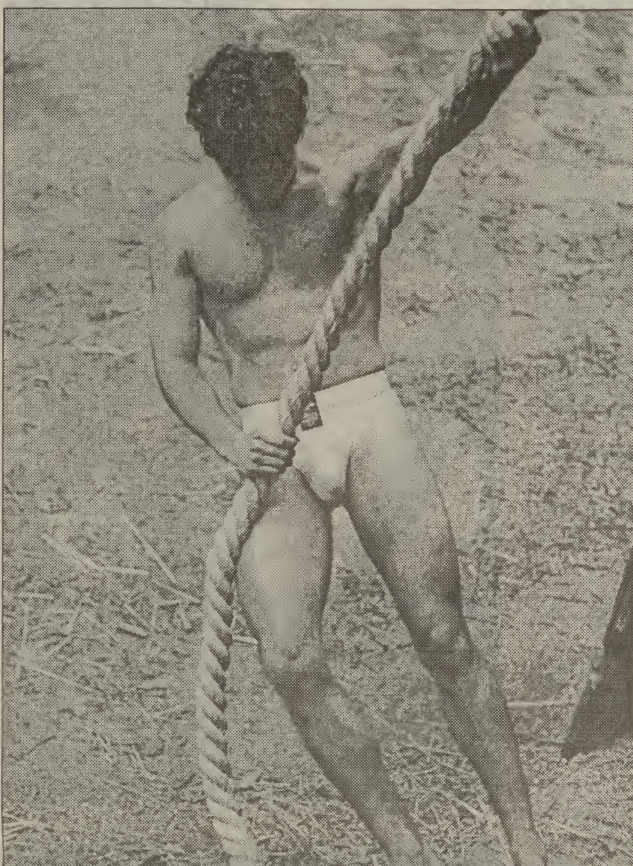
\$5 entry when you show your gym card & muscles before 8pm

BLOW BUDDIES

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# BAR TALK



Steven Underhill

## 1.900.844.2227

Only 98¢ per minute to respond to ads!

Available only on touch-tone phones in the Bay Area. You must be at least 18 years old to call.

## PARTING GLANCES

2/1 Monday AM - Northbound On Masonic. Me- Back of pick up with carpet, you- mustang in next lane. We smiled, with eye contact. Let's meet. ☎ 6200

Mon Jan 25 Bart to Glen Park You got off @ Glen Park @ 5:45; mustache, brown hair, white shirt, wild tie. Me: Brown hair, green eyes, glasses, green jacket, blue backpack- wanted to talk - call if interested. ☎ 6201

1/29 4:30PM Southbound 880 Hayward. You: Black T-Bird (Cougar?) White shirt, black hair, black cap, goatee. Me: Red convertible, blond hair, goatee. Smiled at you. Let's meet. ☎ 6202

Embarcadero Muni Mon. 6pm 1/25 We both got on L. train. You tall, khaki cargo pants, adidas sneakers. Me: shorter, brown hair, italian. We cruised each other. I got off at Van Ness. My mistake. ☎ 6203

BoA 18th & Castro Jan 28, 1pm You in t-shirt, me black jacket, goatee. We smiled. I didn't act but should have. Can we meet? You're sexy! ☎ 6204

Gary 1/22 Tentmate @ Power Exh I assumed we would reconnect at the gym and take it from there- but no avail. Had a blast playing boyscouts... Literally! Repeat performance? Call me! Dean ☎ 6205

Turk & Hyde St. Fri 2/5 4:00PM Tall, thin man wearing jeans with short dark hair got on 16A bus. Older man on corner couldn't get my eyes off of you. Can we get together? ☎ 6301

**Brief Encounter:**  
In parking lot behind Castro Theatre. Sun. 2/7. Us in small truck. You like playing big brother. Let's try again. ☎ 6304

**Antonioni Retrospective 2/3**  
You- wide brim hat, beige duster coat, 3rd row right- me- short blonde hair, glasses, 8th row center. I smiled at you leaving le amiche- would like to meet you... ☎ 6300

**Theatre Rhino 10 nakedmen 01/28**  
You: blondish, w/2 friends, turned & looked at me 2-3 times on the way out after the play; Me: 5'8", short black hair, waiting w/blond woman for the crowd to pass, then followed. Pls. call. ☎ 6302

**Blow Buddies**  
Thurs: 1-28, 9:30pm. You: Tall & hairy, friendly. Me: A little older than you with a blue shirt and uncut cock. We went behind chair, curtain! Please call. ☎ 6303

**The God of Small Things 2/14**  
Books, Inc. You recommended it; I bought it. You: 6', shaved head, easy smile. Me: dark hair, 5'11", quilted olive jacket, mediterranean looks. Let's meet for book review soon! ☎ 6400

**16th St Safeway 2/12 6:45 PM**  
Boarded bart at Embarcadero together and ended up at safe-way. Exchanged hellos. You: handsome, clean shaven, beige coat. Me: tall, mustache, blue coat. Wanna say hello again? ☎ 6401

**Lone Star 28/99**  
You Latin, white tank top w/left shoulder tattoo. Me, saying goodbye to friends holding you. Our eyes met. I had to go. Call me. ☎ 6402

## SEEKING RELATIONSHIP

**HIV-Possible Seeks Same**  
6' plus 190 Br/Gn 39 very active, athletic, mechanically inclined, likes outdoors hiking, camping skiing, biking, movies. Seeks equally active mate 35-45 on the way out looking. Stable & honest. Call ☎ 6206

**Long For A Well Groomed Mate**  
Whose expression of their sexual energy includes a tight military taper haircut with a heavy dollop of hairdressing. You dress neat, height/weight proportional and enjoy another cleancut neatly groomed man! ☎ 6207

**Seeking GWM LTR**  
GAM need GWM attractive masculine, romance, sincere. 35-42. I am 34 honest, cute, romance, Q. Let's get together and talk. ☎ 6209

**Seeking Asian Boyfriend**  
GWM, brown hair/ hazel eyes, 6'-185#, kind, loving, very affectionate ISO slim/trim, smooth, clean shaven asian/ asian-american with nice qualities. ☎ 6210

**Young GWM seeks Older GWM**  
I'm 25 5'10" professional handsome with sexy fit body. You are under 50 very handsome masculine muscular sexy and successful. We both desire sincere relationship. No losers. ☎ 6211

**Cute GWM ISO Regular Guy**  
Me: 34yo, HIV+, 6'2", 155#, br/bl. I'm prof., t-shirt & jeans, clean cut, loyal, masculine, versatile (mostly top), golden-hearted, affectionate. 150 GWM 28-36yo, ht./wt. prop., regular guy w/ similar qualities, real, down to earth. For dating, poss. LTR. ☎ 6214

**SWM Seeks Hispanic Male**  
I'm 30, brown/blue, 5'7", 160lbs. cute, professional and reasonably sane. Seeking smart, kind, goodlooking Hispanic or WM, 25-35, for dating, dinner, movies, etc. Hope to hear from you. ☎ 6212

**ISO Daddy's Boy**  
For creative training, BD/SM, total service to experience, in-shape Master/Daddy, 6' 165#, late 50's. UB muscular, smooth or shaven, ready for relationship based on dominance/submission. ☎ 6213

**Hevent found what Im looking for**  
ISO quality man 30 to? Romantic, sense of humor, top. Should be slightly conservative, but like to get wild occ. Me- student 36 HIV+ attractive, fit loving life. ☎ 6215

**Yet Another Good Catch**  
Handsome, young 40's GWM available for dating after LTR. Blond, 5'11" 160 lbs, healthy. Into Performing Arts, outdoors. Attracted to younger, creative, cute and slender guys. ☎ 6216

**Nice Asian For Nice Man**  
Asian, 45, 5'5", 115, very smooth, slim, sincere, honest, affectionate, smoker, HIV-, seeking nice, romantic, mature man for friendship or LTR. ☎ 6217

**Hey Mr. Not Perfect**  
No BSI I'm looking to meet Mr. Not perfect. I'm looking for GWM between 25-40 years, with similar interest. I'm a GAMB 30 yrs. & handsome. ☎ 6218

**Looking For Love And Passion**  
GWM, 40's, 5'9", blond/blue, 165, good build seeks in-shape/stocky guy w/creative, loving spirit to share love, life & lots of good times together. ☎ 6219

**Be Mine**  
ISO my special warm hearted valentine; You: GWM or GHM who enjoys movies, theatre, kissing & cuddling. Me: GWM, 40, 5'9", 175lbs. dk auburn/blue. Give me a call if you'd like to be mine. ☎ 6220

**Semidesperately Seeking Dad**  
Goodlooking 34 GWM Marketing for a man around a dozen years senior. I'm 5'5", 130 HIV-in-shape. Mediterranean looks. Art student Quasi-opera queen. You're not overweight. Serious reply. Please. ☎ 6221

**Hot Leatherman "Into" Sissyslave**  
ISO: Lean Leather/Levi Das/Master to turn me into total/perf. Sissy slave. Should include: Humiliation, diapers, X-dress, total obedience. S.F. Bay Area. Pl. call Sir, I'm ready! ☎ 6222

**Buffed Men**  
GBM seeks GBM, GLM, and GAM for safe strong aggressive dominant sex. Slim males with large swollen nipples and round ass. ☎ 6223

**Designer**  
GBM seeks males 18-35 for safe sex and friendship to model my sexy mens underwear. Buffed or slim with nice round butt. No fats or fems. ☎ 6224

**Am Boyfriend**  
GAM, 31, ISO smart, sincere, romantic GM around my age. Nd, ns., give me a call. ☎ 6225

**Hairy Stud**  
Me: Hairy, handsome, 38, 5'9", 160#, goatee, buzzcut, muscular, total top, big dick, HIV+. You: under 45, attractive, healthy, bottom, eager to please aggressive top. ISO good sex, romance, affection. ☎ 6226

**150, 65 and Older**  
GBM 58, 120lbs. HIV- 7". Hungry little butt. You, enjoy playing with butt. By massage, spanking it, slow FF, fucking me you way. I like sucking cock. Looks, weight, unimportant, exploring my butt is. ☎ 6305

**Positive Country Bear**  
Seeking companionship. I'm 5'10", 165lbs, hairy, brn/brn, HIV+. Down to earth. Looking for others with similar stats. For dating, poss. LTR. ☎ 6306

**Seeking Thai Guy**  
Saw at Dee Krap! I'm a 32 yr. old white ass. Seeking conversation with Thai boys. I'm learning Thai now, but need someone to talk to. Maybe more. You: 32 or under. Me: Blond, blue heavy set. ☎ 6307

**Dad Seeks Buddy**  
Bearded GWM in SF. 60 - 5'9", 150#, HIV- NS/ND. Into rubber/leather boots/lockstraps. ISO mature masc. GWM/GLM. Mutual J/O. Facial hair A+. ☎ 6308

**African American**  
Cutee, educated 28, 5'6" 170. Looking for LTR or friendship with HIV- guys. 23-34 that enjoy theatre, dancing, hiking exploring S.F. Cooking, bowling, be cultured & intelligent. ☎ 6309

**Younger Than Springtime**  
Is this 65 year-old GWM in attitude toward life and love. 5'11", 150lbs. Good-looking, arts lover, ISO sincere, slender H/A man to share a cigarette/drink in Hayward. ☎ 6310

**You'll Shoot Bigger Loads**  
When I'm sucking you off because of my talented tongue no asshole anywhere has. You'll give up fucking forever once I'm your cock sucker! Let's move you up tonight! ☎ 6311

**Boy's Wanna Have Fun**  
If you like hot-nights, warm bath with Mr. Bubble in the spring, Let's swing. Summertime is coming. Me: blond, blue, 5'8", 175, young daddy type 33. You: 21 to 35 likes to go out to get some coffee! Let's do it.... ☎ 6312

**Hot Man, Husband Material**  
Me: Smooth muscular, handsome to hot, 39, 6'1", 190# Versatile/ bottom, HIV+. Home owner, East Bay Hayward. ISO romance, affection, LRT. You under 45, goodlooking. I can send pic via internet. ☎ 6313

**In Search Of Young Man**  
GWM, 30 brn/blu, 5'7", 145lbs. ISO GWM 18-35 brn/blu, blond/blu, brn/brn into exercise, hiking, good times. Prefer long haired men if possible. ☎ 6314

**Seeking Possible LTR**  
GWM 55, 6'5" Average looks, top, HIV- Seeks GWM 35-60. Bottom HIV-Who likes to be sucked and fucked. ☎ 6315

**Student Seeks Patron**  
Eccentric, focused student w/ drive & vision ISO a generous open minded man who would be interested in helping me w/ my education in exchange for companionship. Serious only please. ☎ 6316

**Handsome Latin Young**  
Is looking for a rich daddy. ☎ 6317

**Masc. WM Seeks Masc. BM/P.R**  
I'm 6'0, HIV+, 175lbs., 41yrs.(looks younger) brown h/e goatee, 7 1/2 hairy chest/ass, handsome, seeks indiv. 35-45 in decent shape, majority a top. ☎ 6318

**Young Travel Partner**  
With interest in art and languages sought for relationship with caring, fun loving secure, masculine guy. ☎ 6403

**Masc. Vers. HIV + Top Az Ruralman**  
6', 165lb. br/bl, stache tattoos, healthy, seeks HIV+ man. You relocate. Enjoy family, outdoors, heavy play. LTR ONLY. NO DRUGS, NO FEEMS, honesty, monogamy A MUST. ☎ 6404

**Husky Horny Solid**  
Blue collar guy grounded spirited enjoys beaches, mountains, horticulture reading good conversation, good food, good wine, the arts. ISO 20-40 together buddy. To share interests & body connection. ☎ 6405

**Tall Guy Wanted**  
GM seeks tall man 6ft or taller, 30-45, any race. Versatile, ND, NS, HIV-. ☎ 6406

**Less Mechanical, More Animal**  
ISO Asian, 18-30, slim, somewhat cute, spontaneous, friendly, sexually fun, stable. Me: GWM, 39, 5'11", 170, hairy, bald. We both enjoy life, are good listeners, great kissers, possess self-confidence and an unusual absence of jealousy. LTR? friends first! ☎ 6407

**Tit Play**  
Want in-shape guys with buffed pecs and responsive nipples. For tender touch, nibbling, sucking, biting. Attractive GWM, tall, lean, 185, 6'1", 45, HIV-, Prefer 25-45, friendship, repeats. Big biceps, shoulders, nice ass- +, +, +. No smokers or pagers please. ☎ 6420

**Seeking Partnership**  
Rope bondage master ISO masochist. Enjoying dolphins, flogging et al for exploration. You be in-shape, hung & serious. I'm 5'9", 185#, warm & experienced. Relationship oriented. ☎ 6408

**Got Dick And Manners?**  
Tall genteel southerner, 50's, HIV, cut, smoker, stocky, social director type. Looking for GWM 30-50 with cut boner for oral encounters and more. So let's start with cocktails. ☎ 6409

**Public Bottom/ Bedroom Bottom**  
GWM 41 6'1" 195lbs, beard sp hair, seeks assertive man in public & passive boy in private. Me: st love to have fun, laugh & communicate taller a plus. ☎ 6410

**Handsome Muscular Italian**  
GWM, 38, 6'2", 185lbs, into fitness, travel, romance & quiet times, seeks another HIV Negative extremely will hung man for monogamous relationship. ☎ 6411

**Quality And Passionate Asian**  
Seeks other quality gay men for dating & possible LTR. 39yo. Professional, sincere, HIV neg, fit, quiet, loves romantic dinners & beach walks. No games. No B.S. ☎ 6412

**Ted is ON The Rebound**  
ISO GM with light colored eyes, age and waist under 32. Into w/s, rimming, fucking, versatile preferred. Me: heavy hairy beard w/beard, 43. Must like Barbara and Musicals. Hi James. ☎ 6413

**Former Peace Officer**  
Like Latino plus others. WM 5'11" 180, into working out. Sexually inhibited and shy like someone with a sense of humor. ☎ 6414

**Attractive Latino**  
Goodlooking Latino 33yo, dark hair, brown eyes, goatee, professional, 150# 5'7". Looking for GWM 26-39yo for friendship or more. I like to go to movies, travel, hiking call me. ☎ 6415

**Big White Dick Wants Black Man**  
To suck, kiss, cuddle. I'm 50 5'8", 150lbs. GWM non smoker. I like lots of affection and seek a LTR. No heavy/drunkers or drugs. Call me. ☎ 6416

**Serious Lover Wanted!**  
Masculine, HIV-neg, older white male 50-70. Looking for stable relationship. Prefer little tummy. Black male 53, 5'9", 168 and available. ☎ 6417

**Slim Young Bottom**  
Who wants older, 50's, hairy, domineering, masculine, affectionate, sensual, possessive, HIV neg, NS, no drugs. ☎ 6418

**Together In Sonoma County**  
Russian River area GWM; 6'2", 195#, buzz-cut; positive in every way. Seeking LTR with equally positive men of quality. Intelligence, humor, and comprehension of the word commitment requested. Similar age, good looks, facial hair, uninhibited and sexual versatility are pluses. Let's work together to build the connection. We both deserve. ☎ 6419

## SEEKING ADVENTURE

**Short Small Men**  
Tall, lanky man seeks little guys for verbal domination, deep throat oral worship, tit service, spanking. No anal sex. ☎ 6227

**Tit Sucking and Frottage**  
Good-looking, friendly, GWM, 5'7", 160lbs, 7" c, muscular, nice chest and butt, seeks mutual tit sucking & frottage tit we cum on each other. All considered, but smaller, young, trim guys with dig dicks A+ ☎ 6228

**Are You Slim Smooth And Hung?**  
I'd like to meet you! Attractive, 6', 170lb wm, 38 seeks masculine top, any race to direct my lips and tongue to meet his needs. Intelligent, verbal a plus. ☎ 6229

**Masturbate Your Cock, Man?**  
Yea, I'd like to stroke and fondle it. Jack-off lub? Keep your cock on the edge of its cum before you squirt your hot load. Reciprocatation not required. ☎ 6230



**Straight Wants Cock Stroked**  
Masculine-mature-looking-for-monthly-cdb-shave-and-weekly-sensual-climax-delaying-cock-massage. I-love-having-my-cock-played-with. ☎ 6231

**Submissive**  
I know my place-it's on my knees in front of you totally, absolutely completely at your command. You be masculine-HIV- ☎ 6232

**GWM Seeks GBM**  
5'10", 165, blond, HIV+ 44, bottom. I'm a little shy but smart, warm and looking for sincere person with friendly attitude. Like outdoors, the arts, music. ☎ 6233

**Latino Seeks Blonde Top**  
Latino, 40, 220lbs, goodlooking, muscular, masculine bottom, seeks hot blonde top 21-40, skinny a plus. ☎ 6234

**Naked In The Shower**  
Seeking other slim and masculine guys like myself who enjoy clean, sensual, erotic fun. I'm white and 41 and prefer younger or same age, any race. ☎ 6236

**Suck Daddy's Big Dick**  
Hot GWM, 5'7", 6', 160, hairy & big, loves to suck & be sucked. You be under 50, in shape, well hung. Hairy A+ prefer GWM. No fannies or small dicks please! ☎ 6237

**Sit On My Face**  
Well built top, hung big needs well built WM (20s-30s) with big firm hairy butt to eat and fuck. ☎ 6238

**Hand Job Buddy, Massage, JO**  
Reach over and stroke this thing 'til it shoots like a fountain. Do you love mutual hand jobs and JO like me? Lube it up! Blond, 6'2", 185, intelligent, fun. ☎ 6239

**Need Asian To Service**  
Hot horny young hung WM with hairy chest and mustache. Am BI & married so need to meet day-time, weekdays. ☎ 6240

**Mutual Dildo Play In SF**  
Total bottom, 35, buzzed & goat-tee 165lbs, 5'7", looking for mutual butt play bottoms. I smoke, drink & party. I also suck & get fucked by hung tops. White or Latino, HIV+ Only. ☎ 6241

**Submissive Bruiser Wanted!**  
Tall, husky, masculine man with a deep throat and a mustache needed to soften my big Black Oakland stiffy. Experts of all races welcome. Calls returned 7am. ☎ 6242

**Cock Crazy**  
Older bottom craves dick. Fuck me, feed me. Any age, race, size. Be clean and hard. Take my ass. Please! ☎ 6243

**Flesh on Flesh**  
GWM 34, 5'8", 155, brown, brown. Good body, nice looking. In search of hot masculine tops, who like to perform on a nice hot ass. Muscles a plus. ☎ 6244

**Tight Bottom**  
HIV- GWM mature & very horny. Need be spanked and F.F with lots of ass play. You mature experienced HIV-, nice cock. Like being sucked. 45-70 ok, herb/aroma. Quick call back. ☎ 6245

**Big Bears & Big Daddies**  
GBM, 5'11", 250 lbs, big chest, hung, seeks big, husky, and pleasantly fat men for uninhibited sex, my size or bigger only. Discretion. ☎ 6246

**Latino Under 30 For Fun Times**  
Masculine Italian/Latino couple, mid 30's, HIV-, ISO Latino bottom, under 30, for travel, movies, dinners, and hot times. Let us spoil you! E.Bay/ Spanish speaking a plus. ☎ 6248

**Vallejo Top**  
Attractive 27 yr. old Black male, 6'2", 190lbs. Seeks men under 30 for safe discreet adventure. ☎ 6322

**Eat My Ass!**  
8 inch uncut blond top seeks friendly butt lickers who want to satisfy my tight smooth bubble butt and sweet hole. Be ready for more hot action. ☎ 6323

**The Best Of British**  
Bearded British literacy gent and professor, 50, slim, uncut, available for private tutorials with UC students or equivalent, 20-30. East Bay. ☎ 6324

**Priapan Cult Priest?**  
Missed your ad and eager to serve. Also provide glory hole worship to celebrate phallus. Seek other adherents who honor symbol of men. ☎ 6325

**Personal Cocksucker Wanted**  
Well hung uncut BM needs mature deep throat experts. You will service my cocksucking tool on your knees. Looks unimportant but ability is. Men of color, aroma a plus. ☎ 6326

**8 Uncut Inch Pump Machine!**  
For guys who want to get it in. I am an insatiable, inshape, hairy chested, goateed sexy top who wants his big power tool inside you all the way. ☎ 6327

**Swallow It All The Way Down**  
WM 50 HIV- Very masculine good shape dominant verbal seeks very submissive HIV- cocksucker with obedient insatiable cum hungry deep throat for regular long sessions at your place in SF. ☎ 6328

**HIV- Police, Fire, Military Men**  
Trim, under 50, 7". Wanted for oral service, no reciprocation necessary. I am a shy GWM in my 50's, 5'10", 150#, dark brown hair. Enjoy classical music, computers, outdoors. ☎ 6329

**Just Shut Up And Ride**  
WM 34 5'10" 200lb. blond/blue muscle hunk- 48"ch 32" w 18"arms, wants goodlooking masculine men to pump or get pumped full of squirt. Also love to get massaged and jerked off- anytime! ☎ 6330

**Gd Things Come In Small Pkgs.**  
Gdkg, WM, 42, 5'5", 125lbs. dkbrn/grn, stache, lean, nicely muscled, 7". Fun hot times with in shape guys. One time or ongoing. Fulltime Russian River resident. ☎ 6331

**Need Slim Asian To Service**  
This 35 y.o. GWM. Need a total bottom, slim smooth Asian boy top, to take care of me during daytime. ☎ 6332

**Tall, Handsome, Stud, 38, GWM**  
Cocksucker wants nasty hung uncut Mexican, Latin, Italian, Arab, or White men with tattoos, who like to watch porno, get sucked, 69 or fuck me dogie style. ☎ 6333

**Mature Fun And Hot Sex**  
GWM, 58, tall, slim & hung, seeks good times with other sexy men 40 to 60. I love sex, movies, sex/sports, sex, & theatre. Let's talk! ☎ 6334

**Cocksucker Extraordinaire**  
Best cocksucking in town by talented and experienced total bottom for your pleasure. UR GWM tall goodlooking & endowed, HIV-. I am 5'8", salt/pepper, stache. ND, aroma okay. ☎ 6320

**Handsome Hung Guy Age 42**  
Seeking other handsome hung guys. Shaved balls a plus. Ralph ☎ 6247

**Want Fuck Buddy Suck Buddy**  
GWM 50 yr. 173-5'11" HIV- NS-ND. Looking for guy to suck and get fucked, and play with your balls, ass, tits. Like 7" or 8" dick, race & age no factor call- S 6321

**Very Handsome, Very Hairy**  
Nice body. If you're the same talk to me. ☎ 6235

**ISO Extremely Hairy Buddy**  
GWM, 5'8", 145lbs, hairy, seeks same-muscled, very hairy, low fat, into lots of rough pec-work, j/o, sweat, leather and hairy-muscle-on-hairy-muscle rough-housing. ☎ 6335

**Naked WeightLifting**  
Bench press in the buff! Nude and sweaty. Exhibitionist seeks other hot men with home gym equipment. Muscles. Mirrors and erotic weight training. Steamy shower afterwards encouraged! ☎ 6336

**Well Hung Aussie Hospitality**  
Three guys, ages 25-38, tops, hung, all genuine nine inches plus, masculine, muscular, attractive, seek insatiable attractive bottoms to 40. Make your Melbourne Vacation, fun for your butt. ☎ 6337

**Palo Alto 40 5'11" 185 Asian**  
Likes giving guys under 45 before 1pm head, with no recip. At your place. UB average size to well endowed. ☎ 6338

**Smooth Hairless Muscles**  
Show off your hot naked muscles. Let me lick your smooth chest, thick cock, low hanging balls. My wet tongue all over erect muscles. How often do you shave, stud?!! ☎ 6339

**GWM HIV+ 28yo 5'5" 125#**  
Blond buzzcut, cute lanky bottom, seeks attractive, clean shaven, HWP top guys who are HIV+ (or not) for mutual fun. Al-terno-dude's are A+. ☎ 6340

**East Bay**  
60yr. 6'2" 230lbs. I love and need BIG cut cocks anyway you want to give it. Also love big feet and love naked men, no cock-rings please. ☎ 6341

**Sexy Cute Bottom**  
Masculine Spanish/Italian, yng 40s, 5'7", brn/brn, mustache, 140lb, well proportioned boy body w/beautiful butt & nice hairy legs. You Attractive, masculine, 5'8"+, 28-40. ☎ 6342

**Hot White Pig Bottom Wanted**  
By 54yr. white top 6'0" 155lbs. Brn/brn glasses 9" cut, cut hairy chest & stomach. Love to fuck white men under 40. Be smooth and well built. ☎ 6343

**Redwood City F-Buddy Wanted**  
Me: 6'3" brn/grn 43, GWM 195 med. build attractive, med. Hairy romantic. Seeking: Top-man 7+-thick. Handsome, hairy A+. Height, weight proportionate. 30's-40's, honest sincere only. Smoker ok. ☎ 6421

**Sexy, Butch, Boy Wants Your Dirc**  
3 ways, roleplay, light bondage, S&M, group scenes. I'm game with guys around my age 33, goodlooking, hung & verbal. I'm 5'11", 170lbs., 170 blu/brn, military cut. Service with a smile. ☎ 6422

**Big Dicked Masturbation**  
Let's put our big fat dicks together for exhib. J/O. Verbal, masculine, goodlooking men wanted. No drugs, alcohol or smoke. ☎ 6423

**Fuck Buddies Wanted By Latino**  
ISO a few good men to suck my big dick and pump my hot hole. ☎ 6424

**Bottom Seeking Tops**  
GWM, 45, 6', goodlooking bottom, seeks hung tops into long fuck sessions. HIV+. ☎ 6425

**Tall Fantasy To Fulfill**  
You: Tall (6'5"+), 225-280#, 30-45, muscular, vy hairy, big thick dick, top, HIV-(WM/BM). Me: 5'11", 210#, really cute, 35, GWM, nice dick, muscular. For discreet, respectable encounter. ☎ 6426

**Hot Muscular Uncut Black Guy**  
Frequent-flying corporate warrior: 5'10", 180, hard body, tasty cock, likes masculine ass, 41, always horny. Seeking small room in castro to crash/fuck/work/escape. Rent/terms/negotiable. ☎ 6427

**Old Dogs Can Learn New Tricks**  
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**Hairy Ass Arab**  
Gd looking 5'7" 152lbs. Gr. eyes, hairy chest, looking for tops to stretch and plow his ass. ☎ 6429

**Horsehung Built Black Cocks**  
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Now to satisfy your carnal lusts. W/male, 6'220#, S-P Buzzcut, MST & very orally inclined. Castro location, weekends, 12-5am. ☎ 6431

**Asian Seeks Real Men**  
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## Peeping Tom

◀ page 43

(Moira Shearer), to the soundstage with the promise of a screen test, Lewis forces her to dance herself into a near orgasmic frenzy before he pokes her in the neck with his shiv and shoves her body in a steamer trunk. Seconds before he skewers her, Lewis disabuses the suddenly fearful Vivian of any notion that she will be rescued from this dream factory turned deathhouse: "The red light is on," Lewis says of the blinking safety light just outside the soundstage door. "They won't dare come in."

## Blind trust

Only one person in *Peeping Tom* knows that Lewis is mad, Helen's blind mother (Maxine Audley), who sits in a chair all day slamming back bourbon and listening to her surroundings, which for some time now have included the almost nonstop, monotonous drone of Lewis' projector over her head. "All this filming can't be healthy," she tells Lewis. "You need help."

Clearly he does, but what about the rest of us? The question hangs over the film's final scene like a sloppy waiter's thumb in a bowl of chicken soup. In this *tour de force* sequence, Helen goes to Lewis' chamber of horrors to drop off some notes for their collaboration. Seeing that Lewis isn't in, Helen, succumbing to her own snooping impulses, flips on Lewis' projector to see what he's been up to. Though horrified at the sight of Vivian's death throes, Helen can't seem to pull herself away from the screen. When Lewis finally enters and attempts to turn the gore off, Helen knocks his hand away from the projector. "No, don't turn it off," she screams. "I have to see for myself what you've done."

If *Peeping Tom* seems at times almost inhuman, the problem isn't the acting. The cast is impeccable, especially Carl Boehm's Mark Lewis. Handsome in a pretty-boy way, Boehm, who would appear later in a couple of Fassbinder's more trying efforts, is scarily appealing throughout, his warm smile making him an understandable magnet for attractive women. Anna Massey, a familiar face from PBS movies and Hitchcock's *Frenzy*, is a perfect sucker, her mix of shock, horror and love for the psychotic Lewis ultimately coalescing in a touching and sympathetic characterization. Moira Shearer's Vivian and Maxine Audley's blind mother are both terrific.

In her book *On Photography*, Susan Sontag wrote that "to photograph people is to violate them ... to photograph someone is a sublimated murder, a semblance of rape." Perhaps in 1960, on the eve of cinema's dramatic entrance into the realm of the self-reflexive, audiences *en masse* weren't sufficiently equipped to appreciate a film that, to quote critic Jonathan Rosenbaum, "equates watching movies with killing and fucking." But now we can watch *Peeping Tom* from the point of view of the late '90s, the era of the Monica and Bill Show, in which government grinded to a halt while senators talked about "looking into Monica's eyes," and of TV shows with endless footage of people being washed away in hurricanes or dragged from their cars by police. It would appear that Powell's film was sickeningly prescient. ▼

*Peeping Tom* plays February 26 through March 4 at the Castro Theatre.

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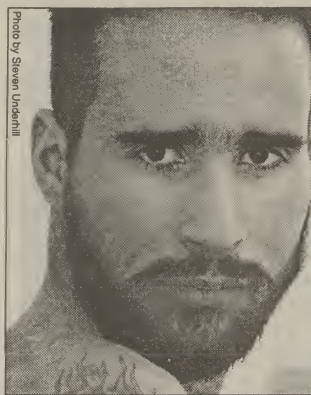
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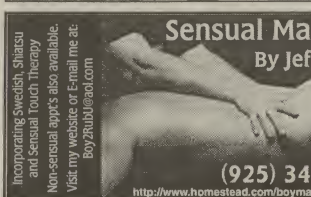


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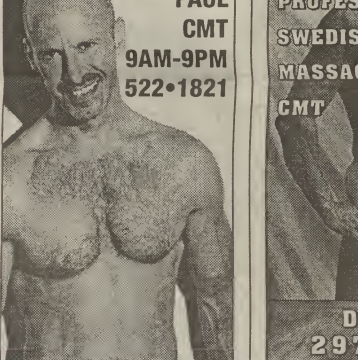
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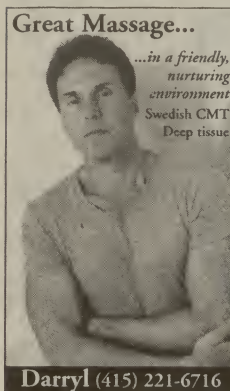
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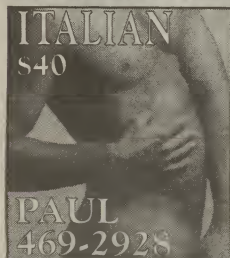
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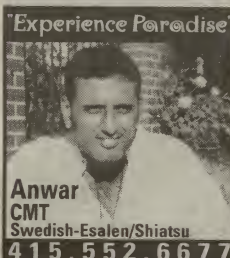
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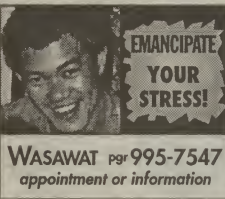


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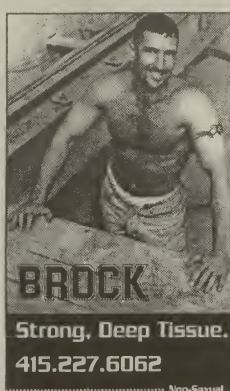
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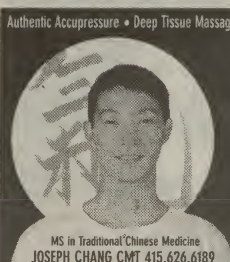
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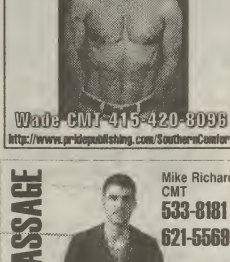
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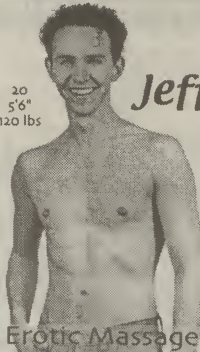
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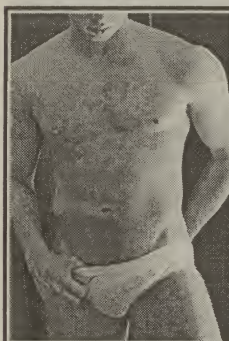
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 10.5 X 7.5  
 6'3"  
 200  
 47  
**415.224.9382**

**RAVEN**  
 21 yo,  
 9" cut  
 165, 6'  
**510-321-5993**

**BIG HAIRY PECS**  
 Masculine 32yr Stud W/a Furry Stomach, Full Bush, Hard 8X6 Cut & Chin Slappin' Low Hangers 6ft 190lbs of Solid Muscle 207-9045  
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**HOT STRAIGHT STUD!!!**  
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 6' 205lbs Blk Hair/Goatee Very Thick, Very Hard 7 1/2" Big Fuzzy legs and a Friendly Attitude. Al - Pgr 225-5484

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 Masculine, Handsome, Hairy, Hung 6'4", 195#, Blond/Blue, Friendly  
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 5'9"-170lbs. #510-407-9748 Pgr or #510-549-0505.

Better than Valium  
 Full Body Massage 715-6410 Brad

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 26 y/o College Student Into Anything Very Wild 24hrs In/Out 505-8256

**MUSCLE BEAR8X7**  
 Big Vy. Hot Porno Man Loves To Drive (Either End) In/Out 313-9946

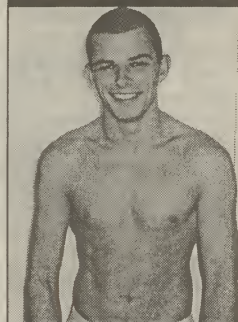
**YES SIR!!**

Masculine Bottom To Serve You 5'9" 160# Muscled Lean & Smooth Take Control. Page Nick 709-1467

Hot Hawaiian- Jap Pornstar Two Rockhard, smooth globes of butt!

29- hot hole 24 hr. 650-592-4620

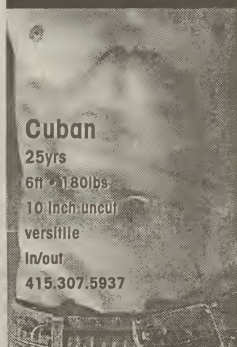
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Page: Josh 415-790-5109

**FARM BOY**  
 Handsome, horse-hung  
 23 Butch All American  
 Smooth, tight body top  
 6'3" 180# Br/Blue  
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**STEVE 313-4041**

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**Cuban**  
 25yrs  
 6ft • 180lbs  
 10 inch-uncut  
 versatile  
 In/out  
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 ROCK HARD-TOTAL TOP  
 6'210, huge legs, bubblebutt, goatee  
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 pleasure giving 5'11" 180# 32 42 c  
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 Just ask Ron 790-6314 24 hours  
**AFFECTION SUBMISSION DOMINATION**

**DADDYS HOME AND**  
 Wnts Svc 6'1", 235#, Allmscl, Hry  
 Vry Hot, 8X7 Holeover, Page 313-9946  
 8" Blow Buddy\* Ken 346-4966\* \$60



## PERSONALS

## MODELS/ESCORTS

## S/M SENSUALITY

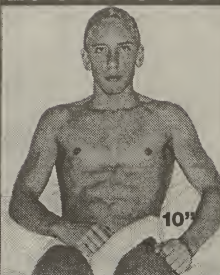
-long, & slow-my specialty.  
6'2", 185, strong, gymtuned  
master into all aspects &  
degrees of leatherplay.  
S/M, B&D, FF, WS, raunch.  
Lord 431-0959

Ready  
And  
Willing

WILL FILL YOU UP.  
VIDEO/MAG MODEL.  
5'10" 165# 9" CUT.  
IN/OUT \$100/120.  
**865-0144**

TOP

## 20 YEARS OLD



Blond 5'10", 150 lbs  
Out Only  
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## Dominant Leatherman

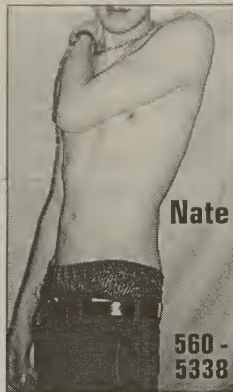
Bondage, 39yo,  
SM, WS, 6'1", 195#  
CBT, Brown Hair,  
F/F, flat top,  
Fetish, Blue Eyes,  
Slave, mustache,  
Training. 7" Uncut.

## Beginners Welcome

Have equipment and playspace.

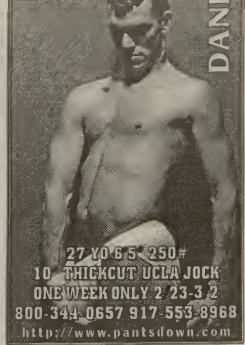
Scott (415) 790-0902 IN/OUT

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Nate

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10" THICK CUT UCCA JOCK  
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VGL Irish man 6', 175  
Gym toned, moderately hairy.  
Very Passionate and Seductive  
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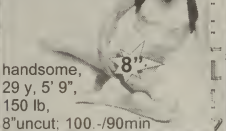
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5'8" 160# Muscle br/bl, sweet muscle  
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7.5CUT VERSTILE TOP  
WILLING TO WORK AND PLAY  
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Goodlooking Slender Muscular  
**TOP STUD--OVER 9"**  
Very clean, very friendly in/out  
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**CLEANCUT MIDWEST BOY**  
27, 5'10" 160lbs 29" waist, -  
tight body w/ ripped abs  
friendly, college student  
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Handsme 22yo w/packed shorts  
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Lean, athletic Body-versatile  
Kevin pg# 605-5328 out only 24/7

Hung Lean Smooth Cute  
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Aggressive, nasty boy plays with your  
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**BIG OL' MOUTHFUL**  
For oral-enthusiasts, tall, lean & 26.  
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32 5'10" 165# brn/blu 8"  
**HANDSOME & HUNG**

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8" cut, exotic & masculine. Bay Area  
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Beautiful sexy gym toned body  
**HARD THICK UNCUT TRUE 10"**  
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**18YO HOT BOY TOY**  
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Smooth, cut, cute, 28yo playful  
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Affectionate or rough friendly and  
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**ROGER**  
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Gradual-sensual to intense.  
Safe, sane & real. 5'5".  
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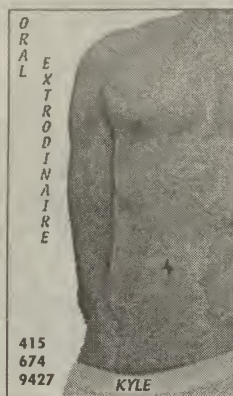
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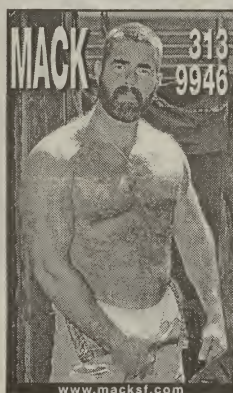
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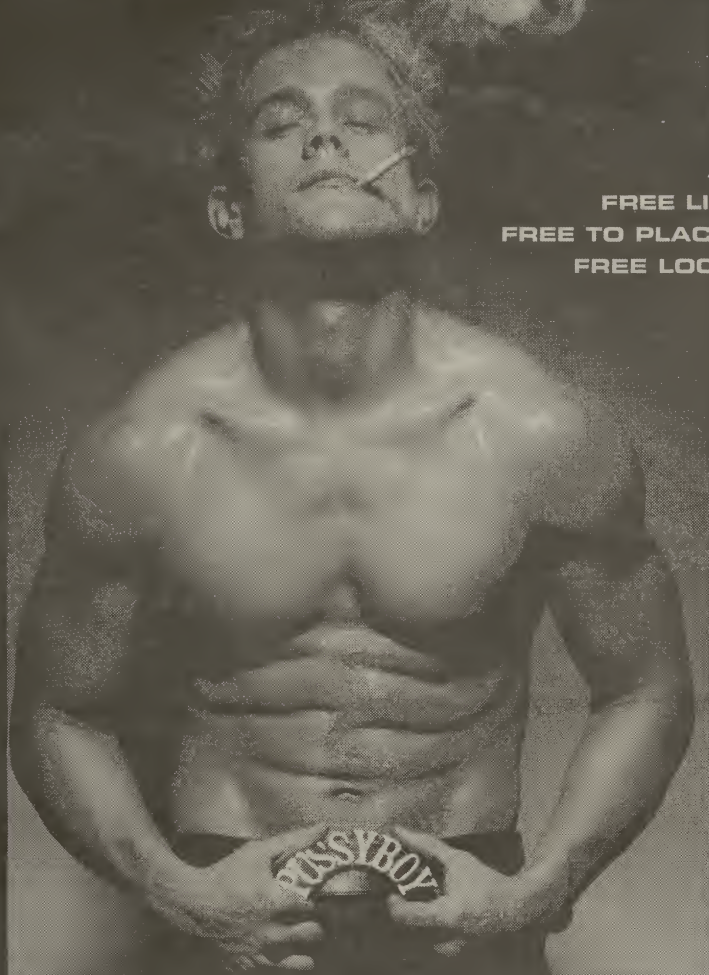
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